

The official publication of the Maine Arts Commission.

# MAINEARTS

COMMISSION

# Mag

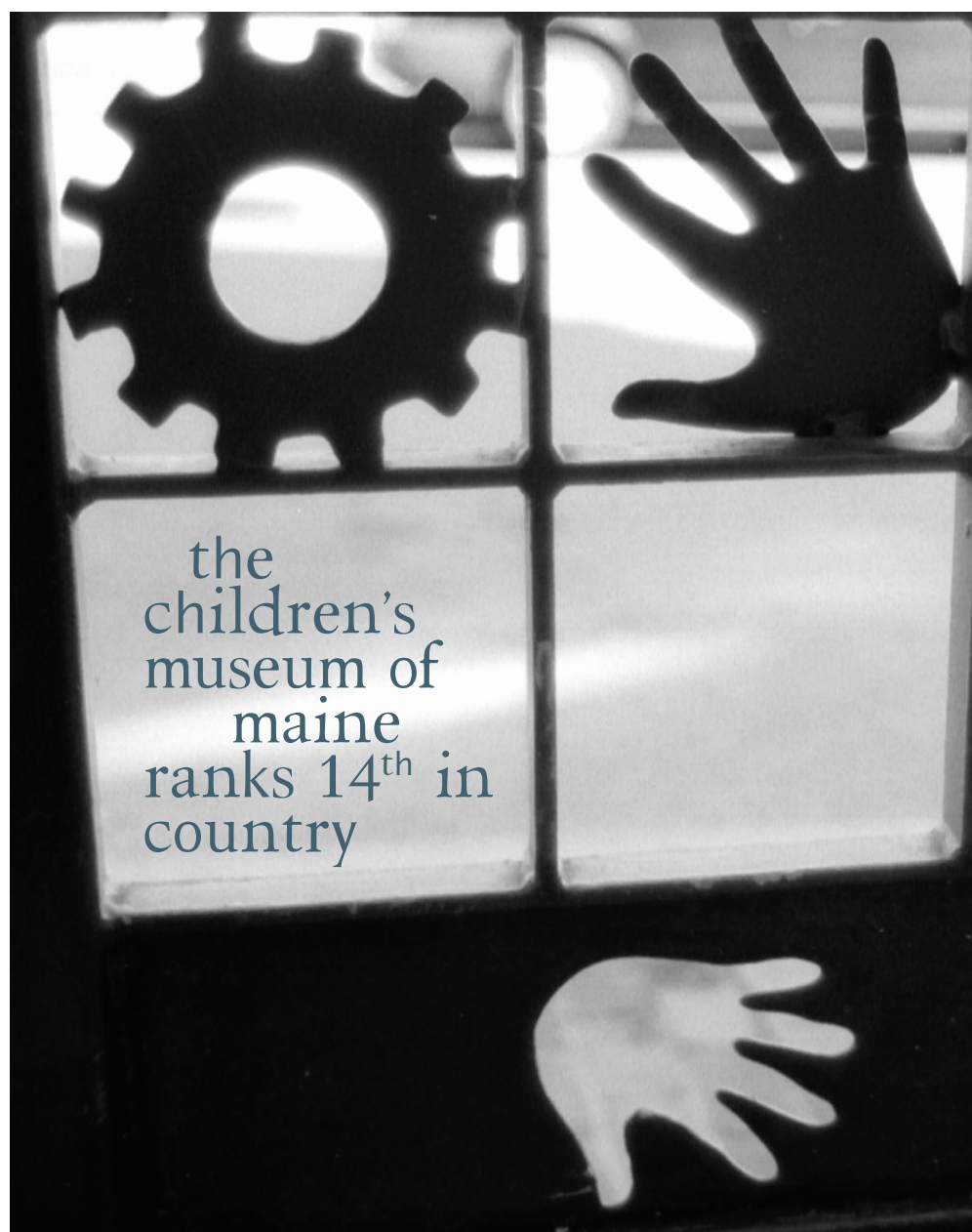
Summer 2002

artists  
in maine  
communities

Traditions d'Icité

Maine State  
House  
Percent  
for Art

PAL's  
next year



the  
children's  
museum of  
maine  
ranks 14<sup>th</sup> in  
country

An  
*Arts in the  
Capitol*  
Tribute

camping &  
artmaking

Looking Back at  
Discovery  
Research

## MAC launches new web site



# MAINE ARTS COMMISSION

## Mission

The Maine Arts Commission shall encourage and stimulate public interest and participation in the cultural heritage and programs of our state; shall expand the state's cultural resources; and shall encourage and assist freedom of artistic expression for the well being of the arts, to meet the legitimate needs and aspirations of persons in all parts of the state.

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William Dawson III  
Luke Davulis

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Deb Krichels	Carol Trimble
Abbe Levin	Susan York
Donna McNeil	



## MAINEARTS.com

This newsletter is available in large print format by request. All Maine Arts Commission programs are accessible; all programs funded by the Maine Arts Commission must also be accessible.

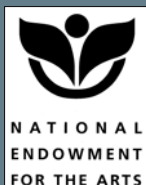
This newsletter is also available on the Maine Arts Commission web site at MaineArts.com.

Design by:

**SHOESTRING**  
Creative Group



www.shoestringgroup.com



## ON THE COVER

THE RAILING IN FRONT OF THE CHILDREN'S MUSEUM OF MAINE WAS AN SOS! (SAVE OUTDOOR SCULPTURE!) PROJECT AND IS AN EXCELLENT EXAMPLE OF PUBLIC ART. BY JOE HEMES AND LYNN KRAUSS, 1993. (COVER PHOTO BY HANNAH BRAZEE GREGORY.)

THE CHILDREN'S MUSEUM OF MAINE  
RANKED 14TH IN NATION  
BY CHILD MAGAZINE

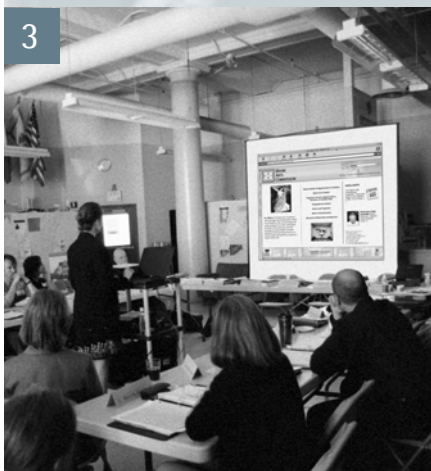
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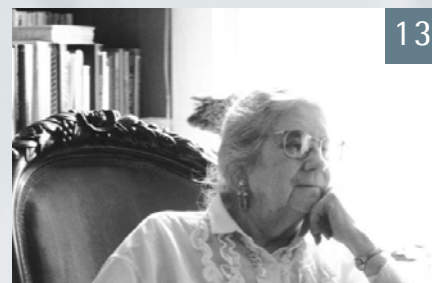
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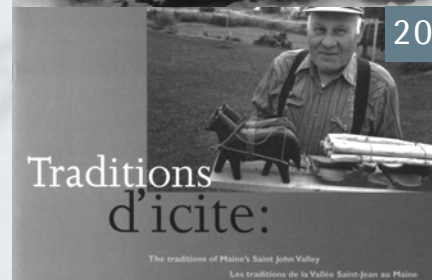
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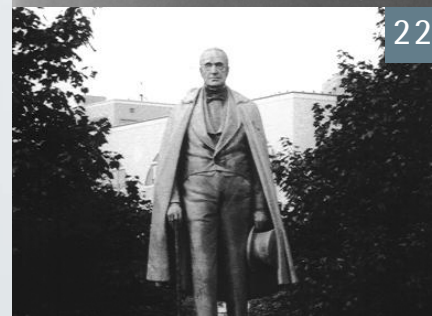
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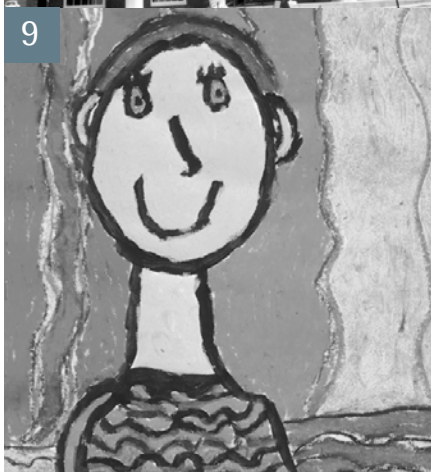
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# LETTER FROM THE DIRECTOR

**W**elcome to the summer *MaineArtsMag* and to the print and electronic unveiling of the Commission's new web site [MaineArts.com](http://MaineArts.com). The web site, which has been months in preparation, is designed to access an array of information on the arts and artists in Maine, as it links to the arts world internationally. This is an extraordinary new tool for you to use; it will comprise the only statewide comprehensive calendar listings of arts events, and it will help artists further their careers. Our thanks go to the efforts, many of them well after hours, to Assistant Director Bryan W. Knicely, Information/Technology Manager Lisa Veilleux, and the contractual services of InforME.

Turn to page 3 and read in full detail the guidelines for the Artists in Maine Communities Program (AIMC). This program replaces nearly all the individual discretionary grant amounts we announce from time to time. Our plan is to announce one deadline each year, and administer one grant program with significant resources, rather than asking you to compete for smaller amounts in several other categories.

AIMC will replace Local Cultural Initiatives grants in the Community Arts Program, and it will replace a number of small grant programs in the Arts in Education Program. Basically, AIMC is the one major program, other than Discovery Research and Partners in Arts and Learning, where you should look for potential funding for projects that involve Maine artists and a collaboration of at least two organizations. The grant application deadline is Oct. 7.

In the coming months the Commission will be spending more time on the relationship between the arts and the economy. While the Commission has a strong track record in arts and heritage tourism, making the case for the symbiotic relationship between the arts and the economy needs much more attention. In our own cultural community the relationship seems obvious, but when financial times are uncertain and budgets tight, as they are now, the case gets much more difficult to make. We are looking not only at anecdotal information, but also at better research on the arts and the economy as we are getting help from the Creative Economy Initiative from the New England Foundation for the Arts ([www.nefa.org](http://www.nefa.org)).

As always we look forward to hearing your views and comments. The staff list is enclosed on the inside cover of this issue. Please feel free to contact us.

Alden C. Wilson  
Director



MAINE  
ARTS  
COMMISSION

## MESSAGE FROM SUZANNE OLSON, COMMISSION CHAIR

In MAY, Abbe Levin, Mark Torres and I represented the Maine Arts Commission at The World Ecotourism Summit in Quebec. We were members of a unique interdepartmental team comprised of colleagues from the Maine Office of Tourism, State Planning Office, University of Maine, and Maine Tourism Commission. Over one thousand representatives from throughout the world discussed their experiences with sustainable tourism.

Upon returning from the conference, the Maine team has pledged to encourage discussion of this vital topic throughout communities in Maine.

OUR FOCUS WILL BE ON THE FOLLOWING QUESTIONS:

**WHAT** does our community consider valuable to our sense of place?

**WHAT** are the natural and cultural aspects of our community that make us unique?

**WHICH** of these special features do/will we share with visitors?

**HOW** will we work to build a relationship with our visitors so that they, too, value our special features?

**HOW** can we assure that tourism in our region improves our sense of place?

**HOW** can we improve the economic, social, cultural, and ecological status of our community through careful and focused tourism?

Our team learned that the success of these discussions is greatly dependent on involving all of the stakeholders in meaningful dialogue from the beginning. We look forward to talking with you about sustainable tourism in the coming months.

BIOGRAPHIES OF THE  
NEW COMMISSIONERS ON PAGE 27.

## MAC BIDS FAREWELL TO JANICE POULIN

The Maine Arts Commission says farewell to Janice Poulin who served the agency for more than 22 years. Jan began her tenure in 1979 and continued to provide a foundation of support for the entire staff from clerical and computer services to information and grants management. While her presence will be missed at MAC, Jan will continue to serve the State of Maine in her new position within state government. Jan is a life-long Mainer and enjoys knitting, photography, hiking, camping and spending time with her children and grandson. As we bid her a fond farewell and best wishes in her new endeavors, we also say congratulations on her recent engagement and upcoming marriage. Thank you for your service!

## MAC WELCOMES CAROL KAHL

The Maine Arts Commission would like to welcome Carol Kahl to the staff as Information Assistant. Carol comes from the private sector and most recently the Bureau of Motor Vehicles with an extensive background in information and human resource management. Carol lives in Wayne with her husband and daughter.

## MAC COMMISSIONERS

SUZANNE P. OLSON, Yarmouth  
Chair

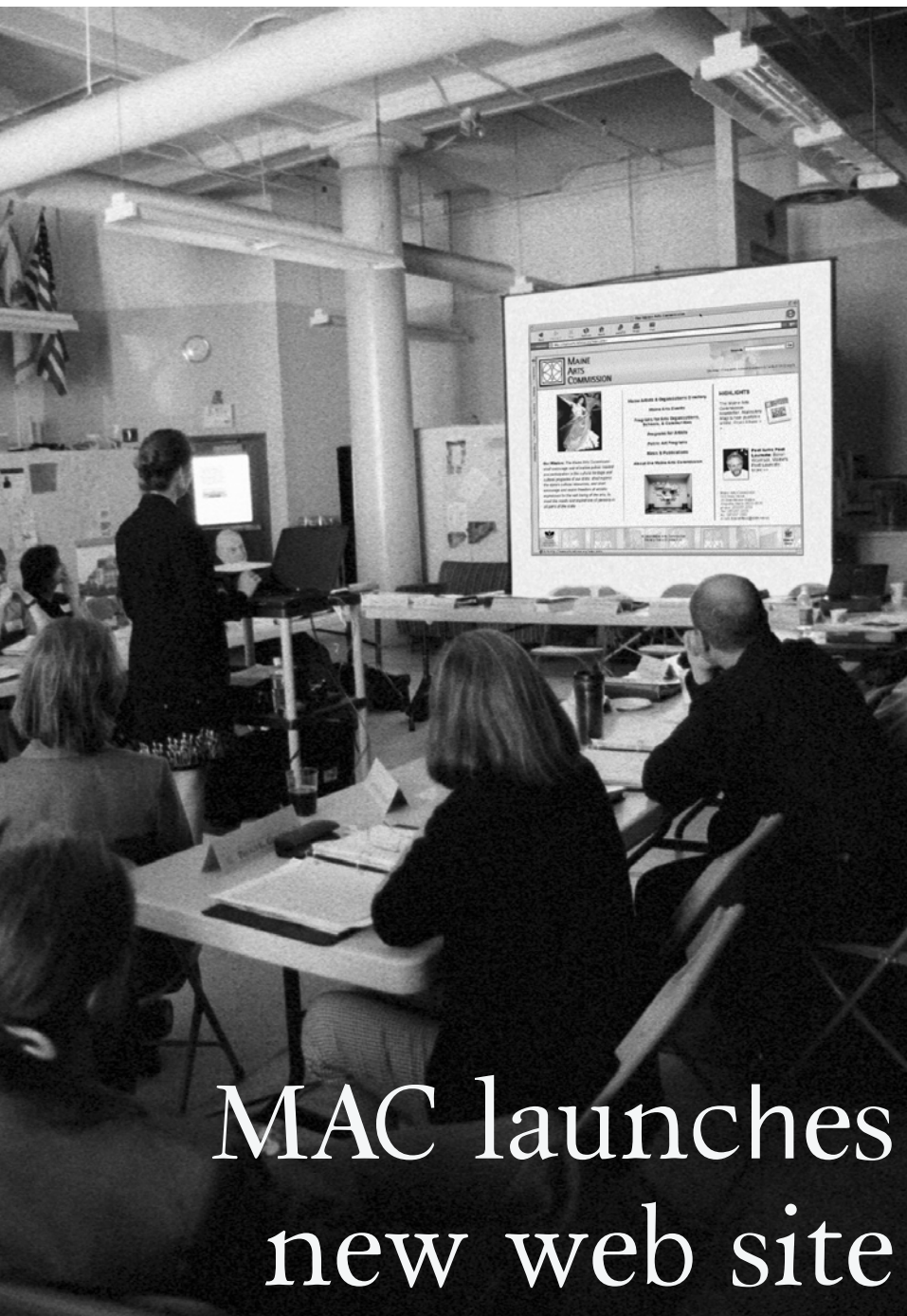
JOHN M. ROHMAN, Bangor  
Vice Chair

### EXECUTIVE COMMITTEE:

Stephen A. Cole, Georgetown  
Rebecca Swanson Conrad, Auburn  
Chuck Kruger, Thomaston  
Gail R. Scott, Presque Isle  
Lynn Thompson, Boothbay  
Mark Torres, Bangor

### AT-LARGE MEMBERS:

Nicolaus Bloom, Portland  
Maryann Chapin, Georgetown  
Priscilla P. Daigle, Fort Kent  
John J. Dennis, Damariscotta  
Paul Doiron, Rockland  
Peggy G. Golden, Portland  
Willard J. Hertz, Yarmouth  
Linda Farr Macgregor, Rumford Center  
Jeffrey McKeen, Freedom  
Stuart Nudelman, Ogunquit  
Lee Sharkey, Vienna  
Jean M. Weber, Blue Hill  
Stephen Wicks, Orono



# MAC launches new web site

**WELCOME** to the newly designed Maine Arts Commission web site, MaineArts.com. We are both pleased and proud to provide you with this updated gateway to the arts and cultural life of Maine. Maine may have limited financial resources for the arts, but we are a state with a rich array of arts organizations and community cultural initiatives, as we are a region where artists are everywhere making new work and defining our special sense of place. Given Maine's artistic makeup, and vast geography, it only makes sense to use wisely the resources we have. Therefore, the Commission's web site is designed to do just that by providing a central electronic domain in the state with links to other useful sites.

(LEFT) MAINEARTS.COM WAS PREVIEWED AT MAC'S ANNUAL MEETING IN JUNE. COMMISSION MEMBERS AND THE PUBLIC GOT A SNEAK PEEK AT THE NEW WEB SITE'S FEATURES AND INFORMATION. (PHOTO BY HANNAH BRAZEE GREGORY.)

(BELOW) MAINE ARTS' COMMISSION NEW HOME PAGE MAKES IT EASY TO GET STARTED — THE SITE IS FULL OF EASY-TO-ACCESS INFORMATION.

(RIGHT TOP) EACH PROGRAM HAS ITS OWN INFORMATIVE SECTION ON THE NEW WEB SITE, LIKE THE PERCENT FOR ART SECTION SHOWN HERE.

(RIGHT MIDDLE AND BOTTOM) THE CONNECTING MAINE ARTISTS AND PARTNERS IN LEARNING PROGRAMS ARE JUST A FEW OF THE PROGRAMS WITH A PRESENCE ON MAINEARTS.COM.

MaineArts.com will give its users up-to-date information on Maine Arts Commission Programs, including grants and services, deadlines, and lists of national and statewide service organizations available to assist you with your arts interests. In addition, you will find a juried listing of artists available to work in educational settings, to provide public performances, and to work in the statewide Percent for Art in public buildings program. Moreover, any artist may join this site, and he or she may link directly to his/her own web site.



This site is for the arts educator and the artist working in the public schools. It is for the traveler to or within Maine to learn more about the arts and to have up-to-date information on the first statewide electronic arts calendar. MaineArts.com is for the businessperson hiring new employees to find out how Maine's cultural life attracts people who want to stay here or come here to live and work. The site is a resource as well to help artists with visibility necessary for marketing their work here and beyond. Most of all, MaineArts.com is a service for all the citizens of Maine; it is a way for everyone to find out how the Maine Arts Commission builds Maine communities through the arts.



## New web site has interactive, information-driven features

Maine artists & organizations invited to post information on site

### DIRECTORY OF MAINE ARTISTS & ORGANIZATIONS

From this database, the public now has access to the full range of artistic activities that abound here in Maine. Choose a name, a town, an artistic discipline, or a descriptive keyword and see what comes up. Not finding what you want? Try a broader category such as museums or galleries for a particular exhibition or a different form of a word such as guitarist vs. guitar to bring up a comprehensive list of artists. Once you have found the entries, your access is boundless with updated contact information, upcoming events and direct links to additional web sites and images just a click or two away. You can browse the Directory for information on the arts community in Maine or self-subscribe for a web Directory listing.

### DIRECTORY OF MAINEARTISTACCESS JURIED ARTISTS

From this database search, the public now has access to artists of all disciplines who are listed in the MaineArtistAccess program. Artists with this status have been juried by the Contemporary Artist Development committee and are recommended for use by the public as professional artists demonstrating high artistic merit. Anyone wishing to apply for inclusion on the adjudicated directory should refer to the MaineArtistAccess program guidelines.

### DIRECTORY OF JURIED PUBLIC ARTISTS

From this database search, the public now has access to a list of all artists who work on public art projects. Citizen groups, building committees, Percent for Art committees, architects and other arts professionals may use this database to facilitate the process of finding appropriate artists who have work available to sell or who will create work on a commission basis. In addition, the Maine Arts Commission maintains a

collection of the portfolios of these juried artists, which include resumes, news clippings, artists' statements, and slides/photographs of each artist's work. Any artist, in state or out-of-state, may apply annually to the Public Art category. However, only Maine artists are eligible for listing in the online directory of Public artists. For a full list of public artists, please contact the MAC office at 207/287-2724.

### MAINE ARTS EVENTS CALENDAR

The Maine Arts Events Calendar directory is a service provided for the State of Maine as a resource for listing arts and cultural events. All arts and cultural events in Maine are eligible for listing. Listings are posted by the public by each individual and/or organization through a user ID and password. If you have questions about how to use this directory please call 207/287-2724. Maine Arts Commission's goal is to host a calendar directory for your use when you are scheduling and enjoying the many art and cultural events the state has to offer. Users are also provided with direct links to the event sponsor, when available, to learn more about the events listed and/or to purchase tickets.

### OPPORTUNITIES DATABASE

Regularly updated opportunities are provided as a service for artists, arts organizations and educators. They include markets, competitions, residencies, exhibitions, grants, employment, and more. Users can browse opportunities from around the state and beyond or submit an opportunity to be posted. Please be sure to include deadlines, phone number, address, email and contact person. Opportunities without deadlines will be posted for one year.

### NEWS & PUBLICATIONS SECTION

Maine Arts Commission is pleased to keep you informed with its latest news releases and publications. Users can browse press releases from around the state, submit a press release to be posted, view the current edition of *MaineArtsMag* (and previous issues) and view other agency publications.

FOR QUESTIONS PERTAINING TO  
MAINEARTS.COM, CONTACT LISA  
VEILLEUX, INFORMATION/TECHNOLOGY  
MANAGER, AT 207/287-7050 OR  
LISA.VEILLEUX@STATE.ME.US.



# One of the Best

## THE CHILDREN'S MUSEUM OF MAINE NAMED 14<sup>TH</sup> ON A LIST OF THE TOP CHILDREN'S MUSEUMS BY

*CHILD* MAGAZINE

CONTRIBUTED BY STEVEN ROWLEY,  
CHILDREN'S MUSEUM OF MAINE



*Child* magazine has named the Children's Museum of Maine as one of the top 50 children's museums in the United States. The Museum ranked an impressive #14 on the list. The article that includes the honor appeared in the February 2002 issue. There are over 200 children's museums and youth science centers in the United States.

*Child* magazine based their decision on criteria including quality of exhibitions and programming, availability and experience of staff, convenience and comfort factors, annual visitors served, overall value and long-range plans. A panel of experts, including Janet Rice Elman, director of the Association of Children's Museums (ACM) in Washington, DC helped evaluate the criteria. Only two museums in New England ranked higher – the Children's Museum of Boston (#3), and the Children's Museum at Holyoke, MA (#12).



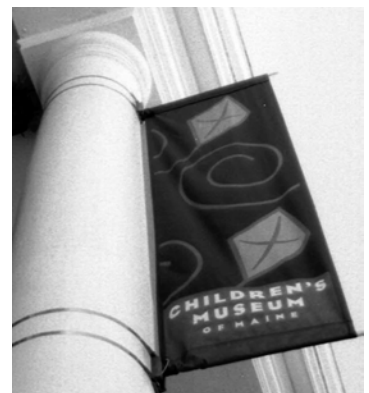
This year marks the 25<sup>th</sup> Anniversary of the Children's Museum of Maine, which was founded in 1977 by the Junior League of Portland, Maine. The Museum originally opened in two rooms in a Cape Elizabeth school, but now occupies 17,500 square feet in the heart of Portland's Downtown Arts District.

THE INSIDE OF THE SPACE SHUTTLE AT THE CHILDREN'S MUSEUM OF MAINE.



PHOTOS BY  
HANNAH BRAZEE GREGORY

CHILDREN HAVE THE OPPORTUNITY TO TRY THEIR HAND AT ALL OF THE ART'S. MUSIC IS MADE FUN WITH THIS LIFE-SIZED WINDCHIME.



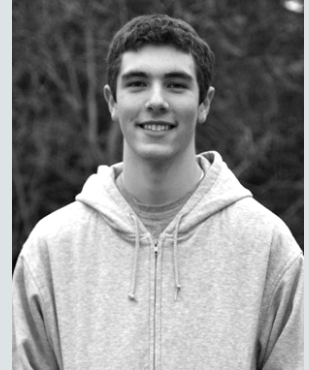


THE CHILDREN'S MUSEUM OF MAINE IS LOCATED AT 142 FREE STREET IN PORTLAND AND IS OPEN TUESDAY THROUGH SATURDAY, 10 A.M.-5 P.M. AND SUNDAY NOON-5 P.M. VISIT THE MUSEUM ONLINE AT [WWW.KITETALES.COM](http://WWW.KITETALES.COM) OR CALL 207/828-1234 FOR MORE INFORMATION.

▲  
AT THE CHILDREN'S MUSEUM OF MAINE IN PORTLAND, CHILDREN ARE PRESENTED WITH REAL LIFE EXAMPLES WHEN WORKING WITH COMPLICATED CONCEPTS LIKE WEIGHTS AND MEASURES.

## Teen Filmmaker from Maine selected for Presidential Award

Matthew Hubbard Tyler, a filmmaker from Old Town, Maine, has been selected as a U.S. Presidential Scholar in the Arts.



Tyler, a graduating senior from Old Town High School, was among a total of 20 Presidential Scholars in the Arts and among 141 Presidential Scholars nationwide, being recognized during National Recognition Week, June 22-27, in Washington, D.C.

Tyler was selected as Presidential Scholar in the Arts through participation in the National Foundation for Advancement in the Arts' (NFAA) Arts Recognition and Talent Search (ARTS) program. It is only through ARTS that young artists are eligible for the Presidential Scholar in the Arts designation, one of the highest honors bestowed upon graduating high school seniors in this country.

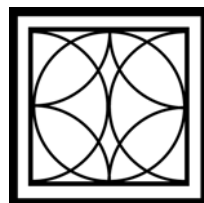
"These students have consistently achieved high standards both in the course of their academic studies and in various extracurricular activities," U.S. Education Secretary Rod Paige said. As guests of the Commission, the Scholars spent the week meeting with elected representatives, educators, authors, musicians, scientists and other accomplished professionals. They were also honored by the President and received the coveted Presidential Medallion.

Mr. Tyler's work was showcased this summer in the *2002 Presidential Scholars in Film & Video, Visual Arts and Writing Exhibit*, at the George Washington University Luther W. Brady Art Gallery.

Arts Recognition and Talent Search (ARTS) is a program of the National Foundation for Advancement in the Arts (NFAA). NFAA's mission is to identify emerging artists and assist them at critical junctures in their educational and professional development, and to raise the appreciation for, and support of, the arts in American society.

Filmmaker Matthew Hubbard Tyler is a graduating senior of Old Town High School. He is a current ARTS Winner in the National Foundation for Advancement in the Arts' ARTS program. In 2001, he won the senior division of the 24<sup>th</sup> Annual Maine Student Film and Video Festival. His current projects include writing and developing his screenplay, among other endeavors. Mr. Tyler plans to study film and media at Swarthmore College in Swarthmore, Penn.

THE DEADLINE FOR THE NEXT NEFA ARTS APPLICATIONS IS OCT. 1, 2002. FOR MORE INFORMATION AND TO RECEIVE AN APPLICATION, VISIT [WWW.ARTSAWARDS.COM](http://WWW.ARTSAWARDS.COM) OR CALL 800/970-ARTS.



# 2002-2003 calendar

\*All meetings/dates were current at the time of print. Please check [MaineArts.com](http://MaineArts.com) for up-to-date schedules.

## MEETINGS

### EXECUTIVE COMMITTEE (2-5 P.M.)

Thursday, Aug. 15, 2002 (Augusta)  
Thursday, Nov. 14, 2002 (Augusta)  
Thursday, Feb. 13, 2003 (Augusta)  
Thursday, March 20, 2003 (Augusta)  
Thursday, August 14, 2003 (Augusta)  
Thursday, Nov. 13, 2003 (Augusta)

### COMMISSION MEETINGS

Friday, Sept. 20, 2002 (Farmington)  
Friday, Dec. 6, 2002 (Augusta)  
Friday, May 2, 2003 (Augusta)  
Friday, June 13, 2003 (Augusta)

### ARTS IN EDUCATION COMMITTEE

Wednesday, Aug. 14, 2002 (Augusta)  
Thursday, Oct. 24, 2002 (Augusta)  
Friday, Jan. 24, 2003 (Augusta)  
Thursday, May 1, 2003 (Augusta)  
Tuesday, June 3, 2003 (Augusta)  
Wednesday, Oct. 8, 2003 (Augusta)

### COMMUNITY ARTS COMMITTEE

Thursday, Aug. 15, 2002 (Augusta)  
Thursday, Feb. 6, 2003 (Augusta)  
Thursday, May 15, 2003 (Augusta)

### PUBLIC ART COMMITTEE

Monday, Aug. 27, 2002 (Augusta)  
Thursday, Sept. 19, 2002 (Augusta)  
Thursday, Nov. 21, 2002 (Augusta)  
Thursday, Jan. 16, 2003 (Augusta)  
Thursday, March 13, 2003 (Augusta)

### CONTEMPORARY ARTS COMMITTEE

Friday, Sept. 27, 2002 (Augusta)  
Thursday, March 27, 2003 — MAA review (Augusta)  
Friday, March 28, 2003 — MAA review (Augusta)  
Friday, June 13, 2003 (Augusta)

### PUBLIC RELATIONS COMMITTEE

Thursday, Sept. 12, 2002 (Augusta)

## GRANT PROGRAM DEADLINES\*

[POSTMARK DEADLINES]

### ARTISTS IN MAINE COMMUNITIES: CHALLENGE AMERICA

Application Oct. 7, 2002

### COMMUNITY ARTS: DISCOVERY RESEARCH

Letter of intent Aug. 1, 2002  
Application Sept. 9, 2002

### INDIVIDUAL ARTIST PROGRAMS

Individual Artist Fellowships Oct. 1, 2002  
MaineArtistAccess Directory Feb. 7, 2003  
Traditional Arts Apprenticeships Feb. 7, 2003  
Connecting Maine Artists Scholarships Jan. 3, 2003 and April 4, 2003

### ORGANIZATIONAL DEVELOPMENT

Ongoing

### PROFESSIONAL DEVELOPMENT RESOURCE GRANTS

Workshop Presentation Sept. 30, 2002  
Technical Assistance Oct. 1, 2002  
Jan. 2, 2003  
April 1, 2003

CURRENTLY, THESE ARE THE DATES THE OFFICE WILL BE CLOSED EITHER FOR HOLIDAYS OR OFF-SITE COMMISSION MEETINGS.

Monday, Sept. 2, 2002	Labor Day
Friday, Sept. 20, 2002	Commission Meeting
Friday, Oct. 11, 2002	All state offices closed
Monday, Oct. 14, 2002	Columbus Day
Monday, Nov. 11, 2002	Veteran's Day
Friday, Dec. 6, 2002	Commission Meeting
Thursday, Nov. 28, 2002	Thanksgiving Day
Friday, Nov. 29, 2002	Thanksgiving Friday

# ARTS IN THE CAPITOL CALENDAR

THROUGH  
2004



**MAY 20, 2002 TO AUG. 9, 2002**

**A MATTER OF PERCEPTION: FOURTH**

(sponsored by VSA arts of Maine)

location: Blaine House and Maine Arts Commission

**MADE IN MAINE PRODUCTS**

location: Blaine House Sun Room

**AUG. 19 TO OCT. 11, 2002**

**PHOTOGRAPHS FROM A MAINE PORTFOLIO:**

**MICHAEL ALPERT** (sponsored by the Art Galleries,  
University of Maine, Machias)

location: Blaine House and Maine Arts Commission

**MADE IN MAINE PRODUCTS**

location: Blaine House Sun Room

**OCT. 21 TO NOV. 15, 2002**

**MAINE CRAFT ASSOCIATION**

location: Blaine House and Maine Arts Commission

**MADE IN MAINE PRODUCTS**

location: Blaine House Sun Room

**NOV. 25, 2002 TO FEB. 14, 2003**

**HEADING NORTH: BANGOR TO BAXTER**

location: Maine State House, Blaine House and  
Maine Arts Commission

**FEB. 27 TO MAY 23, 2003**

**FROM THE CAPITOL TO THE MOUNTAIN COUNTIES**

location: Maine State House, Blaine House and  
Maine Arts Commission

**JUNE 2 TO AUG. 22, 2003**

**CROSSING THE BORDER: YORK COUNTY**

location: Maine State House, Blaine House and  
Maine Arts Commission

**SEPT. 1 TO NOV. 21, 2003**

**PORTS OF CALL: ROCKPORT TO FREEPORT**

location: Maine State House, Blaine House and  
Maine Arts Commission

**DEC. 1, 2003 TO FEB. 13, 2004**

**THE ARTS DISTRICT: GREATER PORTLAND**

location: Maine State House, Blaine House and  
Maine Arts Commission

**FEB. 23 TO MAY 21, 2004**

**THE COUNTY: AROOSTOOK COMMUNITIES**

location: Maine State House, Blaine House and  
Maine Arts Commission

**MAY 31 TO AUG. 20, 2004**

**SHINING ON THE SUNSHINE COUNTY**

location: Maine State House, Blaine House and  
Maine Arts Commission

**AUG. 30 TO NOV. 19, 2004**

**THE UPPER COAST: MOUNT DESERT ISLAND  
TO CAMDEN**

location: Maine State House, Blaine House and  
Maine Arts Commission

## *A Matter of Perception:*



*Fourth Juried Exhibition of Art  
by Artists with Disabilities*

VSA arts  
of Maine

EXHIBITION CATALOG:

"A MATTER OF PERCEPTION."

PAINTING FEATURED ON COVER:

"REFLECTIONS," WATERCOLOR

BY SUSAN HOWARD.



## INTERNSHIP OPPORTUNITIES @MAC!

The Maine Arts Commission regularly has internship opportunities available. Duties involve routine clerical work in the arts administration field including written and phone correspondence, assisting with program areas and materials, and other office duties. For internship opportunities and/or to discuss possible projects, please contact Bryan W. Knicely, Assistant Director, at 207/287-2714 or email at [bryan.knicely@state.me.us](mailto:bryan.knicely@state.me.us) (TTY: 207/287-2360).

## PALs Next Year

Invitations have been sent to school communities eligible for Partners in Arts & Learning (PAL) planning and implementation grants next school year. Superintendents and school committee chairs were alerted to this opportunity in early April with the general public receiving information mid-May. The PAL program offers planning assistance and matching grant funds to help school districts increase their visual and performing arts offerings and implement the Maine Learning Results.

Because of an increase in the Arts Education portion of its National Endowment for the Arts grant, the Commission has been able to increase funding in the PAL Program. This year grants of at least \$2,250 will be available to school systems in the superintendent regions in York, Franklin, Oxford and Androscoggin counties.

The PAL planning process has been streamlined. For those school systems that have already completed 3-year plans for increasing arts education, there is a FAST TRACK PAL that can be completed in two meetings of the PAL team. For those first time participants the time commitment has also been condensed. When PAL began as a Pilot program six years ago, fewer teachers and administrators were familiar with strategic planning. Many more are comfortable with this process since the advent of student learning/outcome-based planning that is required of school Comprehensive Improvement Plans and many federal education grant programs.

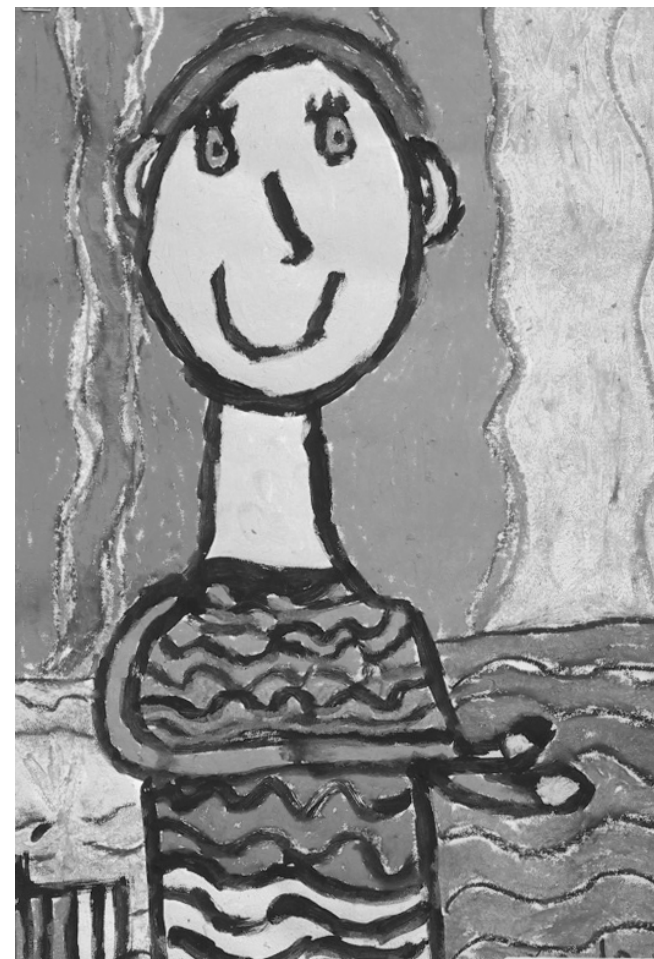
The Commission's Arts in Education and PAL staff encourage school communities to reconvene their arts education teams this summer and complete the necessary Assessment Survey and PAL Plan. PAL Coordinator, Barri Lynn Moreau, says, "We want schools to have their grant money early in the school year so that students get the benefit right away."

PAL teams that have remained active through the three year rotating grant cycle will have a head start. The team from MSAD 57, for example, has already completed its FAST TRACK Arts Assessment Survey update and is working on updating their PAL Plan. They hope to submit their Plan by August. If so, their grant check should be in hand near the beginning of school.

PAL can support visiting artist workshops and performances, curriculum development or alignment, arts field trips to museums or performances, and local arts education advocacy and information efforts, as well as professional development for teachers. Schools are encouraged, however, to use the Commission's Professional Development Resource program for teacher training workshops.

In this time of tight school budgets parents and teachers, students and administrators are encouraged to take advantage of the planning support and funding for arts education offered through PAL. The arts bring meaning to many curricular content areas and invigorate learning for many students and teachers.

For more information contact Nancy Salmon, 207/287-2790 or [nancy.salmon@state.me.us](mailto:nancy.salmon@state.me.us) (TTY: 207/287-2360).



MATISSE BOY, CREATED BY ANDREW LAGASSIE, 3rd grader at the Pine Street Elementary School in Presque Isle, was displayed at the annual SAD #1 Art Exhibition at the Aroostook Centre Mall in April. His teacher, Ruth McAtee said, "students studied two Matisse paper cutouts then explored shape, color and design to create their own work." (Photo by Gail Scott.)

IT TAKES A CERTAIN TALENT to show children that art is not limited to gluing Popsicle stick scenery onto construction paper. To teach them that art is not made simply from yarn and glue, but from expressions of feeling and thought. Stringing notes together in measure, writing words on a page, sculpting shapes from solid objects and putting bodies in motion.

Artists like Hope Crosbie, Debi Irons, Lynn Plourde and Greg Boardman are teaching these things to children, not in a classroom lecture, but by sharing their own passion for sculpture, dance, writing and music.

Hope Crosbie of Gorham, N.H., recently donated four handcrafted wooden toddlers' chairs to the Evans Hotch Ranger Station in Bethel. The chairs, with their whimsical depictions of forest creatures and information about the animals' natural habitats, offer a friendly invitation to learn.

Debi Irons of Norway, a professional dancer, spends a great deal of her time and energy working with local teens to teach movement. Since September, Irons has been working with students at the Oxford Hills Comprehensive High School to work dance into the school's mainstream social studies curriculum.

Last week, Lynn Plourde of Winthrop visited students at the Otisfield Community School to talk about writing. A recently published children's author, Plourde explained the story writing process, how it evolves from rough draft to bound book.

Greg Boardman, a longtime teacher at Lewiston High School, directed a special concert of the LHS string ensemble at the State House last week. His lessons gave these students the confidence for public performance.

While these artists can and do work with children individually, the significance of these examples is

that they brought their respective crafts into public view in a way that children find unexpected and interesting.

The artwork in the ranger station in Bethel is folksy and fun. Playing French jigs for a group of dancing legislators at the State House is no ordinary event. Learning steps danced by pre-Civil War slaves opens a door into another time and culture. And learning that writing is how stories are told lets children dream of becoming authors.

Dozens of studies offer convincing evidence that when we stimulate our minds with music, we enhance mental skills. Dance provides a lifetime of fun and exercise. Reading and writing offer us an opportunity to communicate and learn. And sculpting and painting are expressions of emotion. Our communities need more people like Crosbie, Irons, Plourde and Boardman to volunteer their time to children, in schools, libraries and other public places. We need talented and expressive people who are willing to show children that art is not just a class, or a museum tour. That art — individually and collectively — takes shape in our own imaginations.

# APPLAUSE!

Congratulations

## Congratulations to . . .

**ANN ROSS**, founding member of Dance Education in Maine Schools, who has been elected to the position of VP Elect for Dance for the Eastern District Association of the Alliance for Health, Physical Education, Recreation and Dance. The EDA is the regional arm of MAHPERD, which helps promote dance education in Maine schools.

**MARY SNELL**, writer, theater critic and director of arts promotion at USM was awarded a Kennedy Center Medallion for her service to the American College Theater Festival. The award is the highest the Kennedy Center and the festival can bestow on an individual. The award was given to Ms. Snell because of her service as the leader of the festival's Critics Institute where young critics are recognized and mentored.

**KATHERINE ELIZABETH MERRILL** and **MATT TYLER** who were recognized in the last MaineArtsMag issue as young artists chosen from many applicants across the US to participate in the national Arts Recognition and Talent Search (ARTS) conference in Miami. They were then selected as finalists in the Presidential Scholar awards competition. Matt has been designated as a Presidential Scholar (see page 6.)

**KAREN HARTNAGLE** of Community Health and Counseling Services in Bangor for the successful grant application to the National Endowment for the Arts, Challenge America program. Community Health and Counseling was awarded \$10,000 for the Arts Afterschool Program portion of its Children's Prevention Arts Programming.

# TMATE: annual conference for artists, teachers and school administrators

CHINA LAKE CONFERENCE CENTER, AUGUST 6-7, 2002

The Maine Artist Teacher Exchange conference brings together some of the best teaching artists and school personnel in Maine to learn from each other during this two-day institute held at China Lake Conference Center. This year there will be hands-on workshops in visual arts, writing, mask-theater, music and dance. All will involve hands-on learning and integrating and assessing in and through the arts. One workshop will deal specifically with assessment tools and helping students document their achievements toward meeting the Maine Learning Results. As well there will be a presentation by KIDS Consortium about how the arts and service learning can work together to address Career Preparation challenges and opportunities.

This two-day conference is one of very few opportunities for teachers, including visual and performing arts teachers, to participate in professional development opportunities in the arts in their home state. Teaching artists get to work alongside classroom teachers and learn about school

environments from the pros. A number of the presenters are classroom teachers or visiting artists who regularly offer workshops in public schools.



LIBBY MARCUS WORKS WITH STUDENTS IN MRS. FLETCHER'S GRADE TWO CLASS AT THE BOWDOINHAM COMMUNITY SCHOOL. MS. MARCUS WILL CONDUCT A WORKSHOP CALLED "MULTI-CULTURAL MASKS" AT THE ANNUAL TMATE CONFERENCE FOR TEACHERS, ARTISTS AND SCHOOL ADMINISTRATORS AT CHINA LAKE CONFERENCE, AUG. 6-7.

## WORKSHOP LEADERS FOR THE AUG. 6-7 CONFERENCE ARE:

- ★ Libby Marcus  
Multi-Cultural Masks
- ★ Gwyneth Jones and Paul Sarvis:  
Dancing in the Classroom
- ★ Wendy Libby:  
Art in the Elementary Classroom
- ★ Martin Swinger:  
Songwriting with Children
- ★ Cindy Larock:  
French Canadian Folk Dance—  
A Living tradition
- ★ Donna Gold and Pat Wheeler:  
Transforming Family Stories
- ★ Annette Houston:  
Assessment — Does the Tail Wag  
the Dog?
- ★ Rich Abramson:  
Superintendent of School Union  
42 will give Opening Remarks

FOR MORE INFORMATION OR TO REGISTER, CONTACT DENISE REEHL AT 207/582-3730 OR REEHLEYES@AOL.COM



STUDENTS FROM BOWDOINHAM COMMUNITY SCHOOL USE COSTUMES TO HELP GET INTO CHARACTER WITH VISITING ARTIST LIBBY MARCUS.

*praise (from past tmates)*

"THIS WAS A DEEPLY MOVING, RICH AS DARK CHOCOLATE, EMPOWERING EXPERIENCE."

"SO MANY WONDERFUL AND TALENTED FOLKS TOGETHER —AMAZING!"

"THE CONFERENCE GAVE ME MANY INSIGHTS INTO THE EDUCATIONAL CONCERNS OF TEACHERS — HOW THEIR DAYS ARE STRUCTURED, HOW THEY CREATE ART FOCUS WITHIN THE CLASSROOM. THIS PERSPECTIVE IS EXTREMELY VALUABLE."

"THE WORKSHOP HAD SO MUCH FOOD FOR THOUGHT."

"EXTREMELY VALUABLE FOR BUILDING A NETWORK."

# Western Oxford Foothills Discovery Research Project

## RESIDENTS OF THE WESTERN OXFORD FOOTHILLS CELEBRATED

some of their discoveries on May 1st, gathering in the historic Norway Grange Hall. The Grange Hall provided an elegant backdrop as artists and crafts persons displayed their work. Discovery Research Project Director Toni Seger took a few moments to look back and thank those who had contributed their time to the Western Oxford Foothills Discovery Research project, funded by the Maine Arts Commission and the New Century Community Fund. Participants in the project are currently surveying their community's artists and cultural assets in preparation for publishing a cultural directory for the Western Oxford Foothills, as well as a web site.

QUILT, BY MARI HOOK.



SUSAN HANNES ENTERTAINS RESIDENTS GATHERED TO CELEBRATE DISCOVERIES IN THE WESTERN OXFORD FOOTHILLS REGION. (PHOTO BY KEITH LUDDEN.)

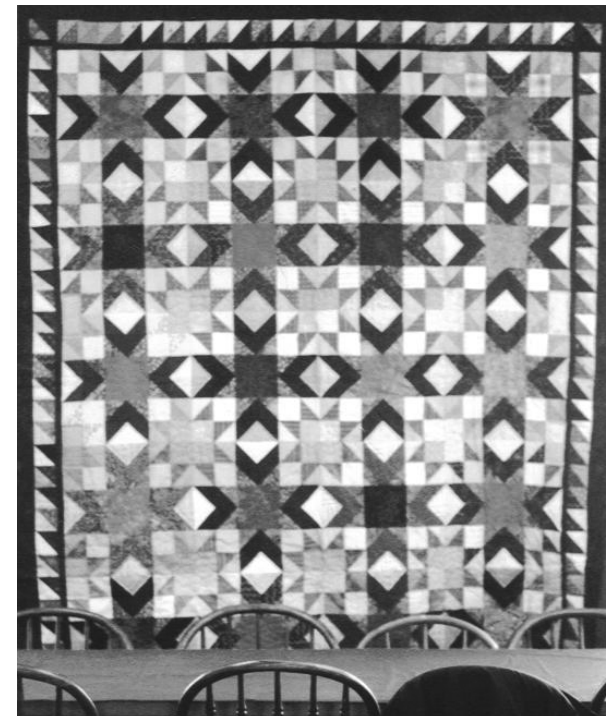
TOM FOLEY DISPLAYS PHOTOGRAPHS. (PHOTO BY KEITH LUDDEN.)



TONI SEGER THANKS VOLUNTEERS AND STEERING COMMITTEE MEMBERS. (PHOTO BY KEITH LUDDEN.)



THE MADISON AVENUE KAZOO MARCHING BAND. (PHOTO BY KEITH LUDDEN.)





## LOOKING BACK AT DISCOVERY RESEARCH

THIS SUMMER MARKS THE APPROACH TO A MILESTONE  
FOR DISCOVERY RESEARCH IN MAINE.

Under the Discovery Research Program, communities survey themselves to reveal their artistic needs and discover the cultural assets in their own backyards. The seeds of the program were sown nearly ten years ago, in July 1993, in what Marion Stocking remembers as a 'brainstorming session' with the Maine Arts Commission. At that meeting everyone agreed on the primary goal of what would become the Discovery Research Program – finding out what each community sees as its artistic needs. Working with former Community/Traditional Arts Associate Kathleen Mundell, the Community Arts Committee – chaired by Stocking – identified four pilot communities to try out the Discovery Research model. The first was Lewiston-Auburn.

When Mundell and former Maine Arts Commission Assistant Director Peter Simmons set up the first community meeting in Lewiston-Auburn they also

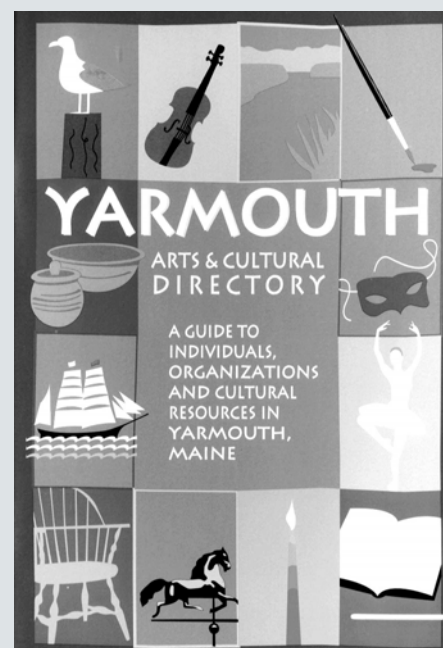
got their first taste of the challenge ahead. "The next time I saw Kathleen," says Stocking, "she looked like she'd been run over in the road, flattened out flat. She and Peter felt like they'd been thrown against the wall by an extremely hostile Franco community." Stocking says they later learned the reason for the Franco anger. A New York dance company had visited the community for a residency, and later developed a performance in New York based on that residency. The Franco community didn't feel the performance was representative. Lewiston was also stinging from some less than glowing commentary in the press.

But Mundell went back to set up focus groups in Lewiston-Auburn, and found there were some subjects the residents were interested in talking about. Stocking recalls one of the more interesting discoveries was the diversity of the ethnic makeup in Lewiston-Auburn. "We assumed there were two ethnic groups in Lewiston-Auburn; the Francos and

MARION STOCKING OF LEMOINE. (PHOTO BY KEITH LUDDEN.)

### THREE NEW CULTURAL DIRECTORIES

ARE NOW AVAILABLE, PROVIDING INFORMATION ON ARTISTS AND CULTURAL INSTITUTIONS IN YARMOUTH BANGOR AND SOUTHERN YORK COUNTY. READERS INTERESTED IN OBTAINING COPIES CAN CONTACT THE MAINE ARTS COMMISSION AT 207/287-2724 (TTY: 207/287-2360). UPCOMING PUBLICATIONS INCLUDE DIRECTORIES FOR THE YARMOUTH AREA AND WASHINGTON COUNTY. SOON, READERS WILL ALSO BE ABLE TO ACCESS THE DATABASES FOR ALL THE DISCOVERY RESEARCH PROJECTS IN MAINE, THROUGH THE MAINE CULTURAL NETWORK WEB SITE, TO BE LAUNCHED THIS SUMMER.



the Anglos; the mill workers and the owners." But they discovered a retired teacher, who had arranged a series of afternoon discussions, one for each of the various ethnic groups. The discussions had been videotaped, revealing not just two, but sixteen different ethnic groups. The videotapes themselves became a valuable resource for the Discovery Research project

Even though the Franco community was one of the most visible, new things were discovered within that community. "We discovered that there's a tradition of women in the families keeping family songbooks, and every family, apparently had a songbook, and they were passed on from generation to generation, and they kept singing these songs . . . . And this was a whole new idea. It was something that was very private and they were thrilled to have it appreciated."

But it was in Rangely and in Hancock County where the idea of inventorying artistic resources developed. Since then, most Discovery Research projects have resulted in the publication of cultural

directories, allowing area residents and artists to find each other. To research the Hancock County cultural directory, Stocking began going through back issues of Hancock County newspapers, listing the names of all of the artists who were mentioned. She ended up with a thirty-two-page list. "I was astonished. Every week there would be all these stories on the arts and little notices; exhibitions and so forth." Stocking and Mundell soon realized the need to begin using a computer to keep track of all the data that was being collected.

With the development of Discovery Research,

IS THERE MORE TO BE DISCOVERED ABOUT MAINE? "OH MY GOODNESS YES!"

Stocking began to see some changes taking place in the communities. The Franco community in Lewiston-Auburn began to see itself differently. "I was at a party, and I was talking to a woman. And at the end of it I said, 'tell me your name again,' and she gave me her name in the ordinary everyday Anglo pronunciation that everybody uses — and then she sort of stood up straight and she said, 'No!' and she gave it the Franco pronunciation."

In her own Hancock County, Stocking was surprised by the diversity in the area, "It was like a little nation. I'd never really looked at the boundaries before. They went way, way up into the deep woods, up into a lake I canoed through in 1948, a hundred miles from the nearest road. There's the Navy base down there at Schoodic, and there's the Bucksport Mill, and then you have the outer islands." And she says people there began thinking of the county as a community, "...even upriver, right up into the deep woods. Everybody came together, and the definition of Hancock County as a unit different from Washington County ...It became very clear that we really were different."

Outside the Discovery Research sites, perceptions were changing, too. Stocking says her own stereotypes of Lewiston-Auburn were challenged.

Political leaders were taking notice as well. Stocking recalls one meeting in Hancock County:

"Our (state) senator was there, Jill Goldthwait. I had met her at a little party when she was running as an Independent, and I went up to her afterwards, and I said 'What is your view of the state's function in support of the arts?' She said, 'Support of the what?' I said, "You know, music, poetry, theatre..." 'What does the state have to do with that?' I said, 'Well, Dear, when you are elected, you will be hearing from me.' Well, she was elected, but we had no other contact... 'til she showed up at that meeting at the library, all in focus, with materials on the state and the arts, that might help us."

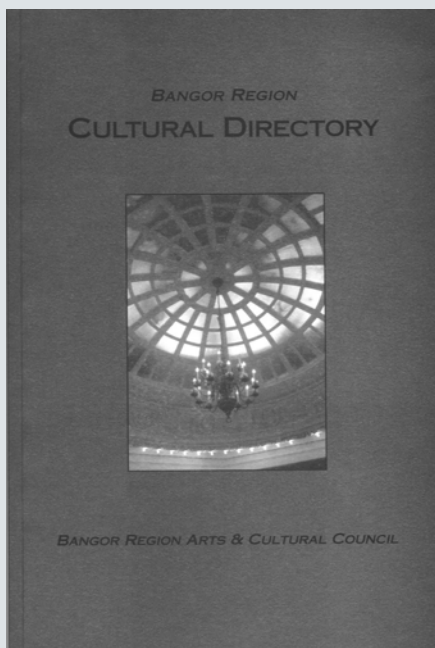
Twenty-seven communities have now either completed, or are in the process of conducting Discovery Research projects in Maine communities, most resulting in some variation on the cultural directory concept.

Stocking has been able to watch the spread of the idea developed by Mundell and the Community Arts Committee. "It's just a thrill for me to see Brunswick decides to do one, and immediately Bath says, 'Oh, we gotta have one too...and it's just thrilling to have them come in and look at how interesting and valuable they are."

THE DEADLINE FOR THE NEXT ROUND OF APPLICATIONS TO THE DISCOVER RESEARCH PROGRAM IS SEPT. 9.

In addition to linking those sites together on the internet, which makes the information available all across the state, and allows for updating, Stocking would like to see other kinds of communities explored. At the beginning of the development of Discovery Research, Stocking and Mundell envisioned communities of woodworkers, canoe makers, and poets, all of whom have their own traditions and common interests.

Is there more to be discovered about Maine? "Oh, my goodness, yes!" says Stocking.



# Connecting Maine Artists update

CONTRIBUTED BY JESSICA HALL,  
EDUCATION DIRECTOR, CENTER FOR MAINE CONTEMPORARY ART

PAINTER LISA ALLEN, A MAC INDIVIDUAL ARTIST FELLOWSHIP 2000 RECIPIENT FROM CUMBERLAND, DISCUSSES HER WORK AS PART OF THE CENTER FOR MAINE CONTEMPORARY ART'S "MAC 10 LECTURE SERIES," A SERIES OF TALKS GIVEN IN CONJUNCTION WITH THE CENTER'S 2001 "10 ARTIST FELLOWS" EXHIBITION. THE LECTURE SERIES IS PART OF THE CENTER'S EDUCATIONAL ILLUMINATIONS PROGRAM. (PHOTO BY BENJAMIN RUSH.)



A consortium of three of Maine's most well-known arts organizations — the Center for Maine Contemporary Art, the Maine Arts Commission and the Maine Performing Arts Network — has joined together to design and deliver a comprehensive curriculum of professional development opportunities and resources for artists throughout the state. We have dubbed the initiative "Connecting Maine Artists."

Connecting Maine Artists is a critical step in promoting artistic excellence in Maine. The program is dedicated to supporting the process of being an artist. We are interested in nurturing the careers of established artists in Maine as well as encouraging

young artists. By bringing these three organizations together we are able to influence a large constituency and reach across disciplines. The consortium can serve young people, practitioners

THROUGH THE SUCCESS OF CONNECTING MAINE ARTISTS, WE HOPE TO HELP BREAK THE MISCONCEIVED BOUNDARIES THAT CAN ISOLATE ARTISTS FROM THE WORLD AROUND THEM AND FROM EACH OTHER.

just beginning their careers, artists for whom art is not their primary career, as well as the working, established artist. At this stage our focus has been primarily in the visual and performing arts, but we are excited by the pending addition of the Maine

Writer's and Publisher's Alliance.

The Center for Maine Contemporary Art launched its professional development programming in the spring of 2000. The Center has committed important resources to produce a vigorous education program. More than 4,000 Maine artists are invited to participate in professional development workshops, lectures and programs to assist them

on their way to becoming professionally recognized artists. Responding directly to what artists themselves define as their technical needs, an ongoing curriculum of programs has been developed to provide marketing and business acumen to

working artists. This year, the Center has expanded the educational programming to include "Illuminations," an approach that seeks to provide a means of discovery to the viewing public. Often organized in partnership with the gallery's curator, "Illuminations" produces gatherings, talks, lectures and tours on art topics of interest. It also includes promotion and public recognition of artists on the World Wide Web through a bi-monthly interview with a peer-nominated artist published on the Center's web site. To strengthen the link between professional artists and the public, the Center has launched the Bulletin, a clearing house publication listing private art classes being offered in Maine to facilitate all those interested in studying art.

Maine Performing Arts Network (MPAN) offers professional development to its members through a series of Master Class sessions. MPAN will host four artistic based workshops in the months of September and October. This past spring a workshop was held to rave reviews with renowned guitarist Sean McGowan in Portland.

"This kind of artistic workshop is one of the unique features of Connecting Maine Artists, and illustrates MPAN's commitment to professional development of artists as well as presenters" said Robert Libbey, Executive Director. Master Instructor Sean McGowan is a guitarist who combines many diverse musical influences with unconventional techniques to create a broad palette of textures within his compositions and arrangements for solo guitar. Currently living in mid-coast Maine, Sean performs frequently throughout New England in many different contexts. As a member of MaineArtistAccess of the Maine Arts Commission, Sean is also an avid educator. He currently teaches jazz guitar and ensemble at the University of Maine in Augusta. Sean is deeply committed to health education and injury prevention techniques for musicians and includes this within the scope of his workshops.

As part of its role in the consortium the Maine Arts Commission initiated a new grants program, Connecting Maine Artists Scholarships, funded by the National Endowment for the Arts. The scholarship program provides funds to support registration and travel expenses to attend professional conferences and workshops focused on the practical aspects of being an artist. This pilot scholarship program represents a goal held by the Maine Arts Commission for years and fulfills an

important mandate from the Commission's Contemporary Artist Plan to "enable artists to take advantage of special professional development opportunities that can make a difference to their artistic or business developments." The Maine Arts Commission is also instrumental in overseeing the consortium and facilitating communication between the partners.

Through the success of Connecting Maine Artists, we hope to help break the misconceived boundaries that can isolate artists from the world around them and from each other. The consortium's curriculum

not only addresses topics seemingly specific to the practitioner but also strives to unite the artist and the extended community. We are committed to facilitating a forum in which all artists are encouraged to succeed. As Connecting Maine Artists moves into its third phase of development we hope you will support the program with your feedback. For more information or to comment on the programming, please contact each consortium member individually. MAC can be found on the web at [MaineArts.com](http://MaineArts.com), MPAN at [www.maineperformingarts.org](http://www.maineperformingarts.org), and the Center for Maine Contemporary Art at [www.artsmaine.org](http://www.artsmaine.org).

## Artists in Maine Communities update

Many of you looking over the new Artists in Maine Communities guidelines will discover this multi-faceted program for the first time. A pilot version of the program was introduced for a one-year period in 2000. Wonderful, creative projects that enabled qualified, community groups to hire artists to perform, provide readings, exhibit their work and conduct lectures were developed, proposed, and funded. Thirty-three applications that impacted 12 distinct regions of the state – Aroostook County, Central and Central/Northern regions, Bangor-area, Brunswick-area, Lewiston-area, Portland-area, Hancock County, the mid-coast region, Washington County, the Western region and one statewide project – were reviewed. One hundred fifteen community organizations were involved with approximately 80 community partners, not counting participating artists.

TWO YEARS AFTER THIS SEED MONEY WAS PROVIDED MANY OF THESE PROJECTS CONTINUE TO HAVE AN IMPACT ON THE PARTICIPATING COMMUNITIES AS WELL AS MAINE PEOPLE AT LARGE.

The North Haven Arts & Enrichment group received funds for the play "Islands," an original drama/musical production that allowed 10 local Maine artists to work with students and adults in North Haven and Vinalhaven. This program, that presented a true perspective of what life on an island can be, not only played to enthusiastic

audiences on the island but also traveled to Portland and New York City following the Sept. 11 attack.

Mahoosuc Arts Council, in Maine's western mountains, received funds in partnership with the Bethel Historical Society and the Oxford Pomona Grange. A troupe of artists that included a storyteller, poet, photographer, audio artist and musicians, traveled to 12 grange halls throughout Oxford County. Although this particular program had a finite scope, the increased potential for grange halls across the state to serve as venues for artists was realized.

MSAD #48, Newport, enthusiastically used Artist in Communities funds as a follow-up to community planning conducted under MAC's Partners in Arts and Learning Program. The project created ties between community organizations, businesses and the schools creating opportunities for families in this area to work with artists, both in the school and at local sites in the community. As Annette Houston, coordinator for the project, stated in her final report, "Through this grant we made connections to the Chamber of Commerce and the Community Center, and we will continue to work together to improve arts in this area for all, students and adults alike. A report doesn't begin to tell the complete story of the difference having such vibrant artists made in our schools. One principal said, "the school becomes alive."



# an Arts in the Capitol tribute

A SERIES OF EXHIBITS TITLED "ABOUT MAINE" WILL ALLOW EVERY REGION OF MAINE TO SHOWCASE ITS VISUAL ARTISTS IN 2003-2004, GIVING BOTH THE NEW GOVERNOR AND LEGISLATURE A WHIRLWIND GROUNDING IN MAINE'S CONTEMPORARY ARTS.

The Maine Arts Commission thanks the Governor Angus King administration and first family for graciously opening their offices and home to exhibitions of contemporary Maine artists over the past eight years. The Arts in the Capitol program has showcased the work of artists living throughout the state and served as an additional venue for traveling exhibitions. Examples have included "Matter of Perception: Annual Exhibition of Artists with Disabilities", the Center for Maine Contemporary Art and Portland Museum Art "Biennial" exhibitions, Maine Coast Week's "Student Poster Competition", and other one time events like "Looking at Katahdin", organized by the L.C. Bates Museum, and "Useful Designs", an exhibition of chairs organized by Maine furniture designers.

To welcome Maine's new Governor and Legislature, other exhibitions will make up the series titled "About Maine." By December 2004, every county in the state

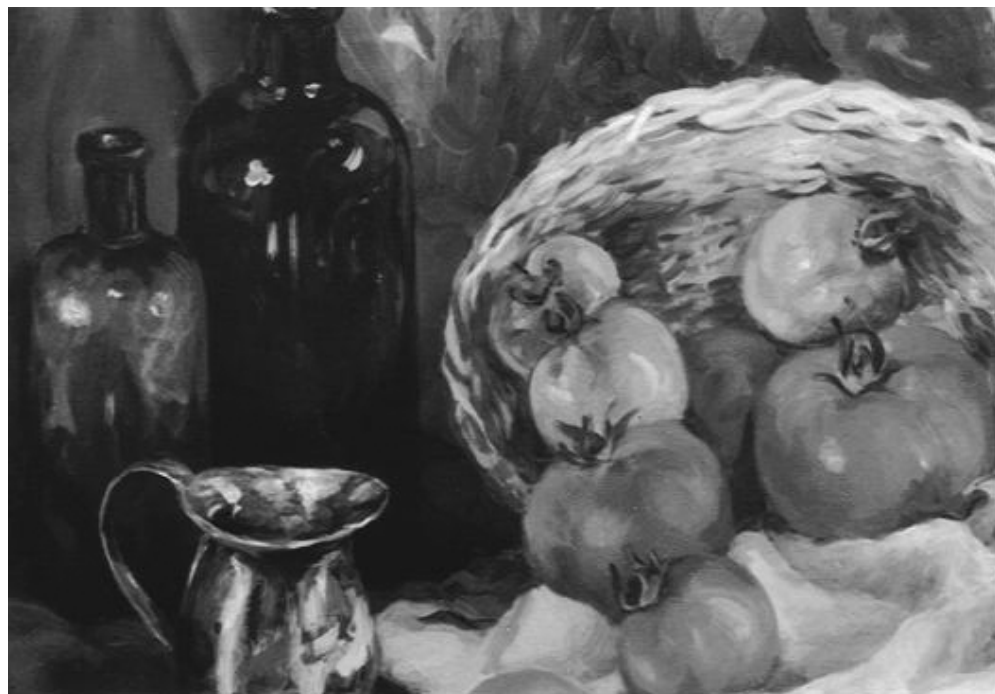
A NEW PROGRAM, THE "EXHIBITIONER'S PORTFOLIO", INVITES MAINE GALLERIES, ARTIST COLLECTIVES AND ARTISTS TO SUBMIT MATERIALS FOR AN INDEX THAT IS MADE AVAILABLE TO STATE OFFICES.

will have had the opportunity to showcase its visual artists treating both our new Governor and Legislature to a

whirlwind grounding in Maine contemporary arts. Advisors from throughout Maine will be called upon to help choose work submitted by Maine artists for each exhibition with the hopes of capturing the uniqueness of each region.

The Commission will also make work available to other state agencies, many of which have new office space. A new program, the "Exhibitioner's Portfolio", invites Maine galleries, artist collectives and artists to submit materials for an index that is made available to state offices. Once contacted, staff from the office making the request will schedule an exhibition directly. Artists are responsible for installing their own work, but the Commission provides insurance, press and inclusion in one of the quarterly Blaine House artist receptions.

Artists interested in participating in one of the "About Maine" group exhibitions or the "Exhibitioner's Portfolio" may request application materials by contacting: Kathy Ann Shaw, Associate for Contemporary Arts, Maine Arts Commission, 193 State St., 25 SHS, Augusta ME 04333; 207/287-2750 (voice); 207/287-2725 (fax); 207/287-2360 (TTY); [kathy.shaw@state.me.us](mailto:kathy.shaw@state.me.us).



SANDRA LEINONEN DUNN  
Basket, bottles and tomatoes,  
acrylic, 24" x 33"

JOHN J. BISIGNANO, Sea  
Bounty, collage-mixed media,  
15 1/2"x26"



# ol tribute



JOHN J. BISIGNANO,  
Shore Encounters,  
collage-mixed media,  
23"x37"



JEAN KIGEL, Morning  
Calm, oriental brush  
on rice paper,  
28"x20"

## VISUAL OPPORTUNITIES!

THE MAINE ARTS COMMISSION IS SEEKING VISUAL IMAGES OF YOUR WORKS OF ART THAT CAN BE USED IN FUTURE PUBLICATIONS AND ON THE MAINEARTS.COM WEB SITE.

If you are interested in submitting images for future use, please forward them to the MAC office in one of the formats below.

Preferred image format is a digital/scanned image saved as a .jpeg or .tif. The images need to be at least five inches wide and saved at a resolution of no less than 300 dpi. Color images are preferred, so that they may be used on the web site (in color) or in printed publications (in color or black and white). Other formats accepted are photos and slides.

All images must have a cutline so we may give appropriate credit to individual artwork, the artist and/or photographer.

### CUTLINE FORMAT FOR IMAGES OF ARTWORK

Order of information: Title of work, artist, year of work, medium, size, location. (Photo credit.)

### CUTLINE FORMAT FOR IMAGES OF ARTISTS/PEOPLE

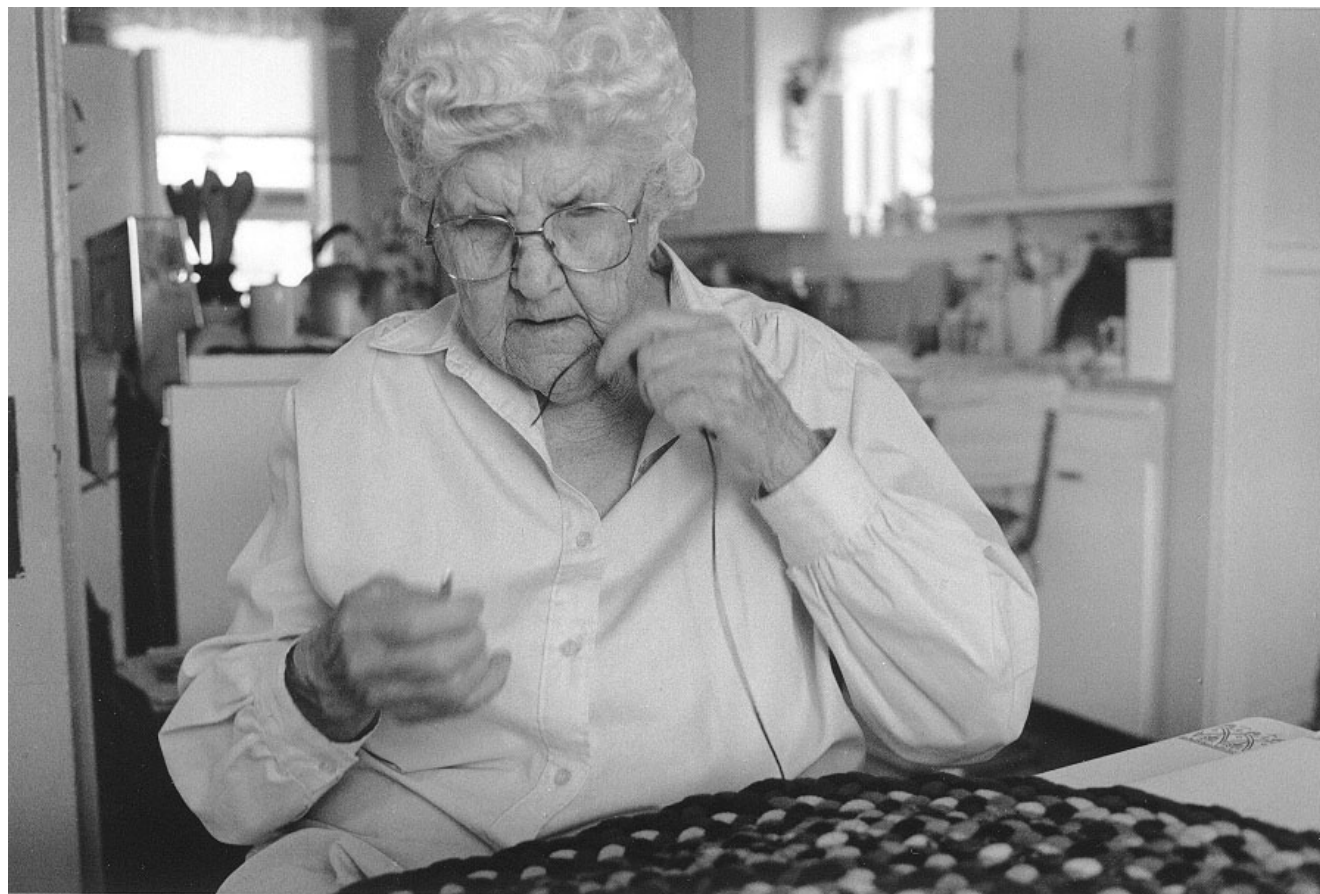
Sample cutline illustrating order of information: "Jane Doe of Portland and John Smith of Bangor work together to develop curriculum for students at the ABC Conference sponsored by the Maine Arts Commission June 5, 2001, in Augusta. (Photo by Jim Smith.)"

NOTE: This is the minimum information, please include more information if available.

**PLEASE NOTE:**  
**IMAGES WITHOUT**  
**COMPLETE**  
**CUTLINES CANNOT**  
**BE USED.**

For more information please contact Lisa Veilleux, Information/Technology Manager, 207/287-7050; [lisa.veilleux@state.me.us](mailto:lisa.veilleux@state.me.us) (TTY: 207/287-2360).





BERTHA VOISON OF FORT KENT LACES THE WOOLEN BRAIDS FOR HER RUGS.

EXCERPT FROM TRADITIONS D'ICITE:

"THERE IS A LONG-STANDING TRADITION OF RECYCLING ARTICLES OF CLOTHING IN THE ST. JOHN VALLEY. WORN OUT SWEATERS, SOCKS, AND SHIRTS WERE UNRAVELED, CUT UP CARDED AND RE-SPUN FOR KNITTING OR WEAVING. NOTHING EVER WENT TO WASTE."

PHOTOS BY CEDRIC N. CHATTERLEY

# Traditions d'Icite

The traditions of Maine's Saint John Valley

*Les traditions cez la vallee Saint-Jean au Maine*

A publication celebrating the life and traditions of the Saint John Valley is now complete. The project was funded through a NEA Heritage Preservation Grant, with additional support from the Maine Arts Commission, the Maine Humanities Council and the New Century Community Program.

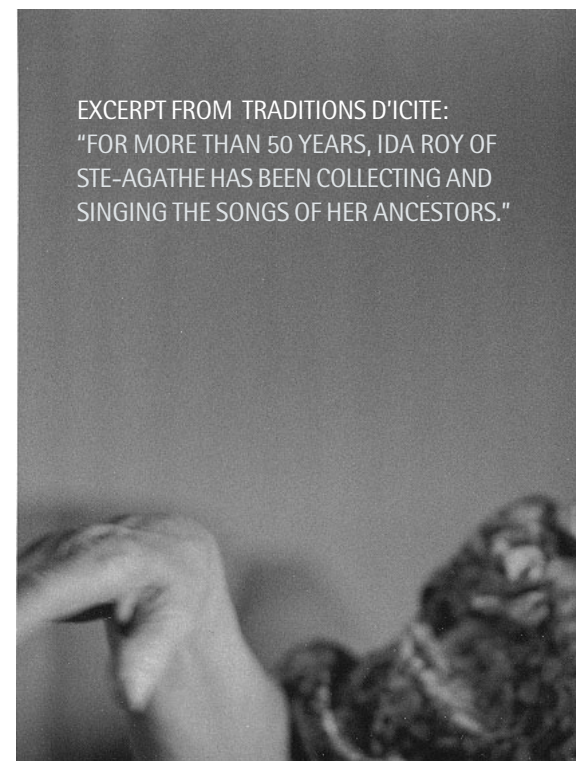
Traditions d'icite is a bilingual guide intended to cultivate a wider audience for authentic Acadian cultural expression. The Maine Acadian Heritage Council developed the guide along with technical assistance from the Maine Acadian Archives, located at the University of Maine at Fort Kent, and the Maine Arts Commission.

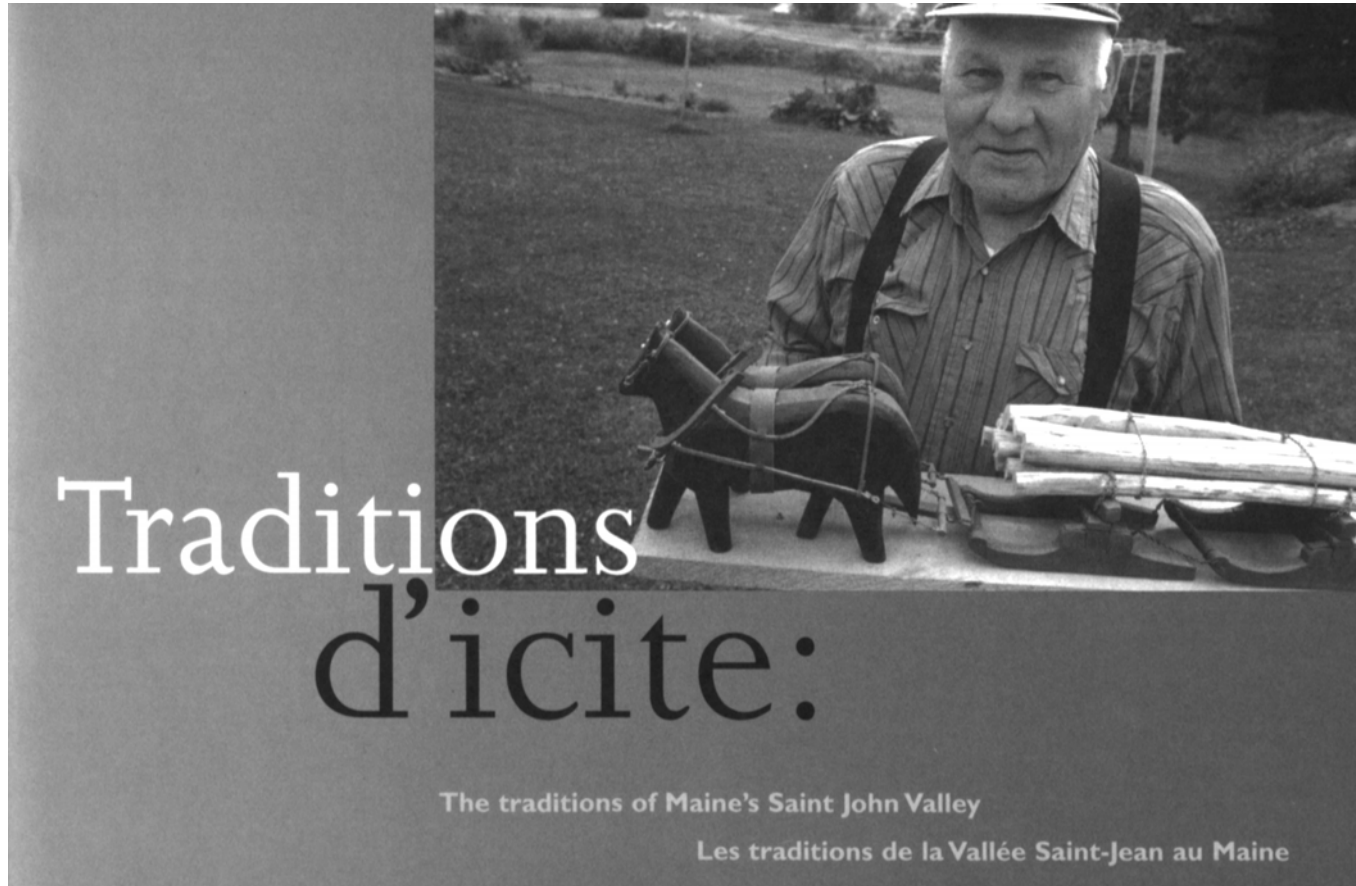
"Acadian's sense of place, their deep attachment to "the Valley" and surrounding farms and woodlands, is reflected in the region's architecture and way of life. It is present in the warming smell of ployes cooking on a farmhouse stove and in the haunting sound of a complainte, sung in French." In addition to telling the story of Acadian life, several traditional artists are featured.

To receive a copy of the guide contact The Maine Acadian Heritage Council at PO Box 88, Madawaska, ME 04756, 207/728-6826, [maineacadian@nci1.net](mailto:maineacadian@nci1.net) or Abbe Levin at the Maine Arts Commission, 207/287-2710 or [abbe.levin@state.me.us](mailto:abbe.levin@state.me.us).

EXCERPT FROM TRADITIONS D'ICITE:

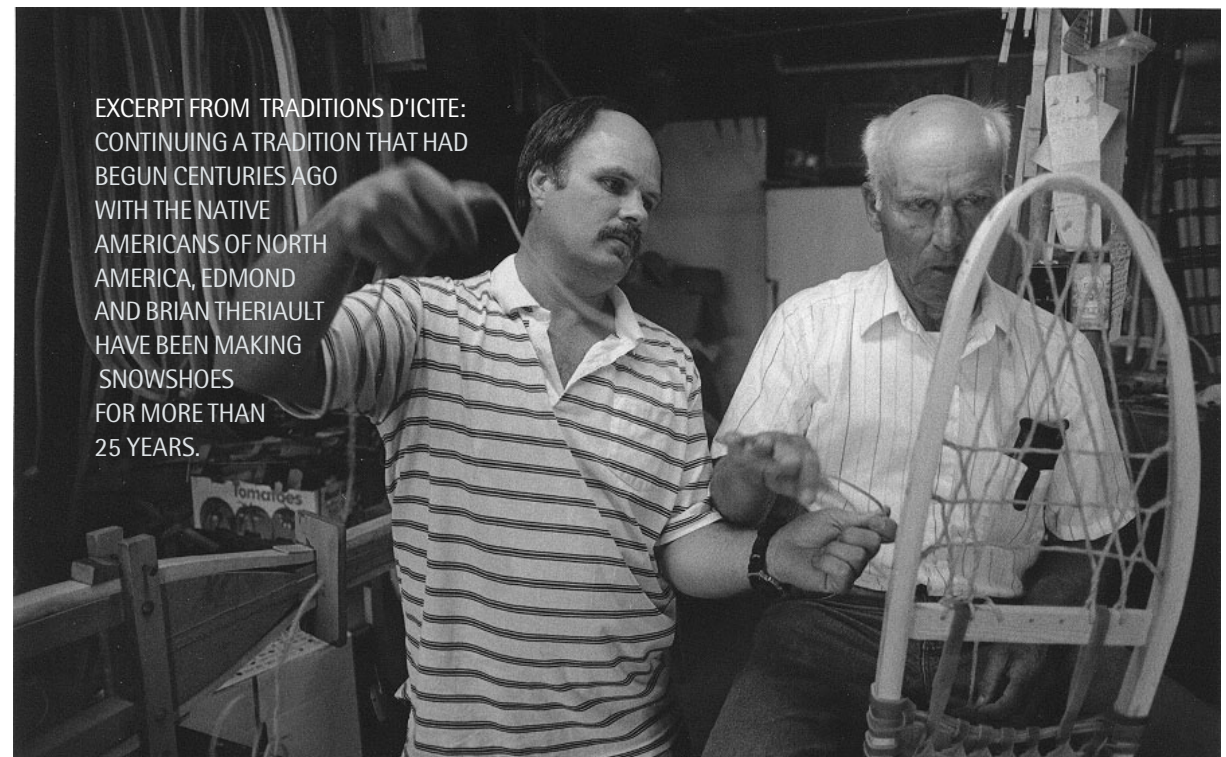
"FOR MORE THAN 50 YEARS, IDA ROY OF STE-AGATHE HAS BEEN COLLECTING AND SINGING THE SONGS OF HER ANCESTORS."





THE COVER OF THE PUBLICATION FEATURES AURELLE COLLIN OF LILLE WITH ONE OF HIS MINIATURE WOODCARVINGS.

EXCERPT FROM TRADITIONS D'ICITE:  
"AURELLE COLLIN'S WOODCARVINGS DEPICT THE TOOLS AND EQUIPMENT THAT WERE ONCE AN INTERGRAL PART OF FARMING. IN MINIATURE, HE ARTFULLY CAPTURES A WAY OF LIFE THAT IS PASSING IN THE ST. JOHN VALLEY."



EXCERPT FROM TRADITIONS D'ICITE:  
CONTINUING A TRADITION THAT HAD BEGUN CENTURIES AGO WITH THE NATIVE AMERICANS OF NORTH AMERICA, EDMOND AND BRIAN THERIAULT HAVE BEEN MAKING SNOWSHOES FOR MORE THAN 25 YEARS.

# Camping & Artmaking

CONTRIBUTED BY ASTRIG TANGUAY

Searsport Shores Oceanfront Camping is a family owned and operated campground on Penobscot Bay. We have 125 sites and we've begun looking at creative ways to fill our "solitude seasons" of May/June and September/October. During these times we know our guests tend to travel without children, have a higher education and are often looking for "something more" as they tour Maine for the umpteenth time. These statistics aren't unique to our property... they run true for most of the state.

In the past, the park tried to set ourselves apart from traditional offerings by encouraging our guests to participate in short artistic endeavors they might not have been exposed to in the past. Hattie Clingerman, a fiber artist from Winterport, brought her feltmaking skills to the park for several summers; textile artists teach tie-dying; and Jean Bruun, a Danish artist offered her talents in paper cuttings for an entire summer. When the guests come back year after year, they remind us of the projects they created and often tell us that these were some of their best vacation memories. We've fielded suggestions for poetry workshops, photography classes, quilting groups and oil paintings. The majority of our guests are not looking for in-depth instruction, but rather an overview and simple projects that give them a taste of what is possible should they choose to explore a medium when they get home.

The successes the park has enjoyed pushed us to look into building an art studio and offering classes that run more than several days. In June, Peggy Clark Lumpkins taught a weekend class in floor cloth painting. Hailing from Brownville, Maine, Peggy has enjoyed nationwide success with her vibrant cloths and Searsport Shores Oceanfront Camping was honored she was willing to launch the pilot project of a three-day class. Guests camped on the ocean, were entertained with a Pianola concert (offered by L. Douglas Henderson of Wiscasset) and painted their cloths while seated on picnic tables in the garden and recreation hall. It was a small beginning to a very large master plan, but we are encouraged enough to continue with further offerings.

Because mid weeks in July and August can be quiet too, we jumped at the opportunity to have Cherie Winterbottom (of Cherie's Quilting Loft) teach quilting squares design Monday nights during the summer. Using a lighthouse theme, the squares can be completed in two-hours and — if the quilter desires — additional kits can be purchased to make a larger wall hanging. This will make for a great family activity with skill levels from beginner to beginner/intermediate. Cheri will culminate her summer classes with a weekend program in September. Cheri has found that many of the women that frequent her shop are campers and love the idea of leaving their husband to fish on the shore while they spend their days in front of a sewing machine and their nights around the campfire.

We open all of our classes on a space-available basis to those who choose not to camp and have enjoyed a great relationship with bed and breakfast owners who's guests are interested in learning a skill while enjoying 40 beautiful acres on the ocean. If anyone has questions or thoughts about our program, contact Astrig Tanguay at 207/548-6059 or [camping@ime.net](mailto:camping@ime.net).

FLOOR CLOTH WEEKEND, TAUGHT BY PEGGY CLARK LUMPKINS AT SEARSPORT SHORES OCEANFRONT CAMPGROUND (PHOTO BY ASTRIG TANGUAY).



## KENNEBEC-CHAUDIERE INTERNATIONAL CORRIDOR

### *A travelway through time and along the Kennebec*

The Kennebec-Chaudiere International Corridor is a cultural trail that follows Route 201 from Quebec City to the Coast of Maine. A map has been published which outlines the history, culture and outdoor activities of the region. To receive a copy of the map, visit [www.kennebec-chaudiere.com](http://www.kennebec-chaudiere.com).

This summer, the L.C. Bates Museum which is #50 on the Kennebec-Chaudiere International Corridor along Route 201 in Hinckley, will feature an exhibit "Along the Kennebec." The exhibition will run through Oct. 15, 2002. The show includes 27 Maine artists who have painted the varied

landscapes in the Kennebec Watershed, from headwaters to the coast. The work is mostly contemporary, but includes historical works for reference. The artists depicting the upper river include Janice Anthony, Daphne Cummings, Chris Huntington and Marguerite Robichaux.

The painters who grew inspiration from the central Kennebec include Tom Higgins, Abby Shahn, Charles D. Hubbard, Bernie Beckman and David Staber. Exhibition artists working in the tidal region of the Kennebec include, William Zorach, Richard Bosman, Richard Sears, Stewart Ross and Stephen Etnier. There

# S.O.S! Assessment Awards Available (Save Outdoor Sculpture)

## THE SOS! (SAVE OUTDOOR SCULPTURE)

**ASSESSMENT AWARD PROGRAM TURNED FIVE IN 2001.** Since the program's inception, more than 520 sculptures (including the 50 assessed in 2001) from Presque Isle, Maine, to the Hawaiian Islands have benefited from these grants.

The Assessment Awards are \$850 grants that assist a variety of agencies, including local government, universities, libraries, churches, arts councils, and other nonprofit organizations, to hire a conservation professional to perform condition assessment of their sculpture. The resulting document outlines a proposal for conservation treatment, provides guidelines for future maintenance, and estimates the cost to complete the project.

The 2002 Assessment Awards will be distributed on a first-come, first-serve basis until November 1, 2002. If you know of an eligible outdoor sculpture in need of conservation, the SOS! Assessment Award is your first step in preserving your community's artwork for future generations.

To date, seven awards have been given to Maine communities. They include:

### BANGOR, BANGOR PARKS AND RECREATION

- Hannibal Hamlin (Veterans for Foreign Wars Memorial)
- Pierce Memorial

### ORONO, CITY OF ORONO

- Civil War Monument

### PORTLAND, PORTLAND LANDMARKS AND MAINE ARTS COMMISSION

- Victory Monument

### PORTLAND, CITY OF PORTLAND

- Fireman Statue
- Michael
- The Lobsterman
- Temperance
- D. Thomas Brackett Reed
- Spanish War Veterans Memorial

### PRESQUE ISLE, UNIVERSITY OF MAINE

- Owl

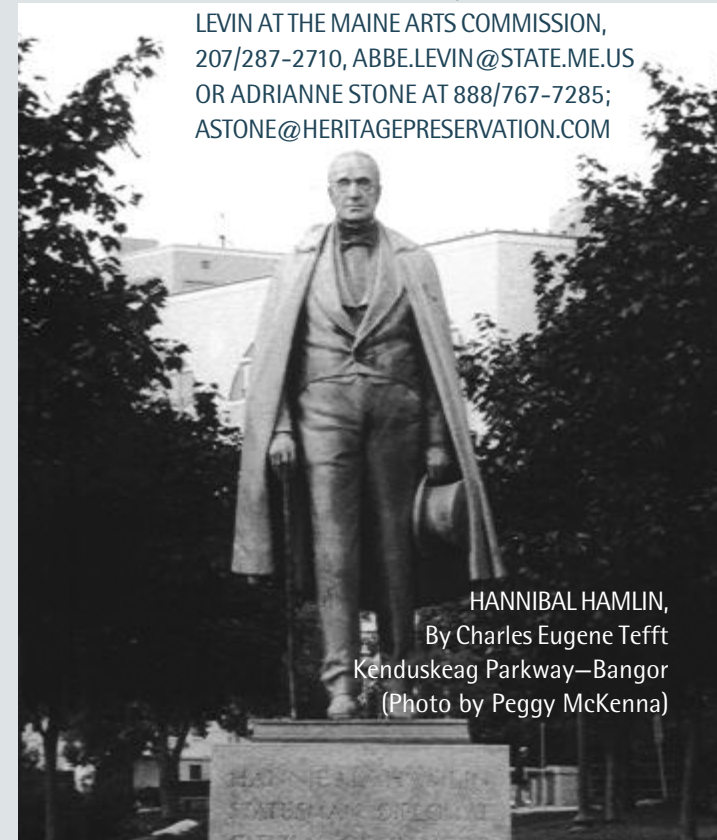
### SKOWHEGAN, SKOWHEGAN CHAMBER OF COMMERCE

- The Skowhegan Indian

### MONROE, TOWN OF MONROE

- Soldiers and Sailors Monument

FOR FURTHER INFORMATION OR TO RECEIVE AN APPLICATION, CONTACT ABBE LEVIN AT THE MAINE ARTS COMMISSION, 207/287-2710, [ABBE.LEVIN@STATE.ME.US](mailto:ABBE.LEVIN@STATE.ME.US) OR ADRIANNE STONE AT 888/767-7285; [ASTONE@HERITAGEPRESERVATION.COM](mailto:ASTONE@HERITAGEPRESERVATION.COM)



HANNIBAL HAMLIN,  
By Charles Eugene Tefft  
Kenduskeag Parkway—Bangor  
(Photo by Peggy McKenna)

is also an exhibit about Sebastian Streeter Vose, a stereopticon photographer, who made a series called Kennebec Valley Views. The stereopticon views give a look back over a hundred years to a river with busy towns, mills, shipyards, log drives and ice cutting. The "Along the Kennebec" catalog produced for the exhibition contains statements by the artists about their Kennebec River work.

"Along the Kennebec" has been made possible in part by a grant from the Maine Arts Commission and the Maine Humanities Council through the New Century Community Program, a statewide cultural initiative funded by the people of Maine.

The L.C. Bates Museum is located on Route 201 in Hinckley. The museum hours are Wednesday to Saturday from 10 a.m. - 4:30 p.m. and Sunday from 1 p.m. - 4:30 p.m.

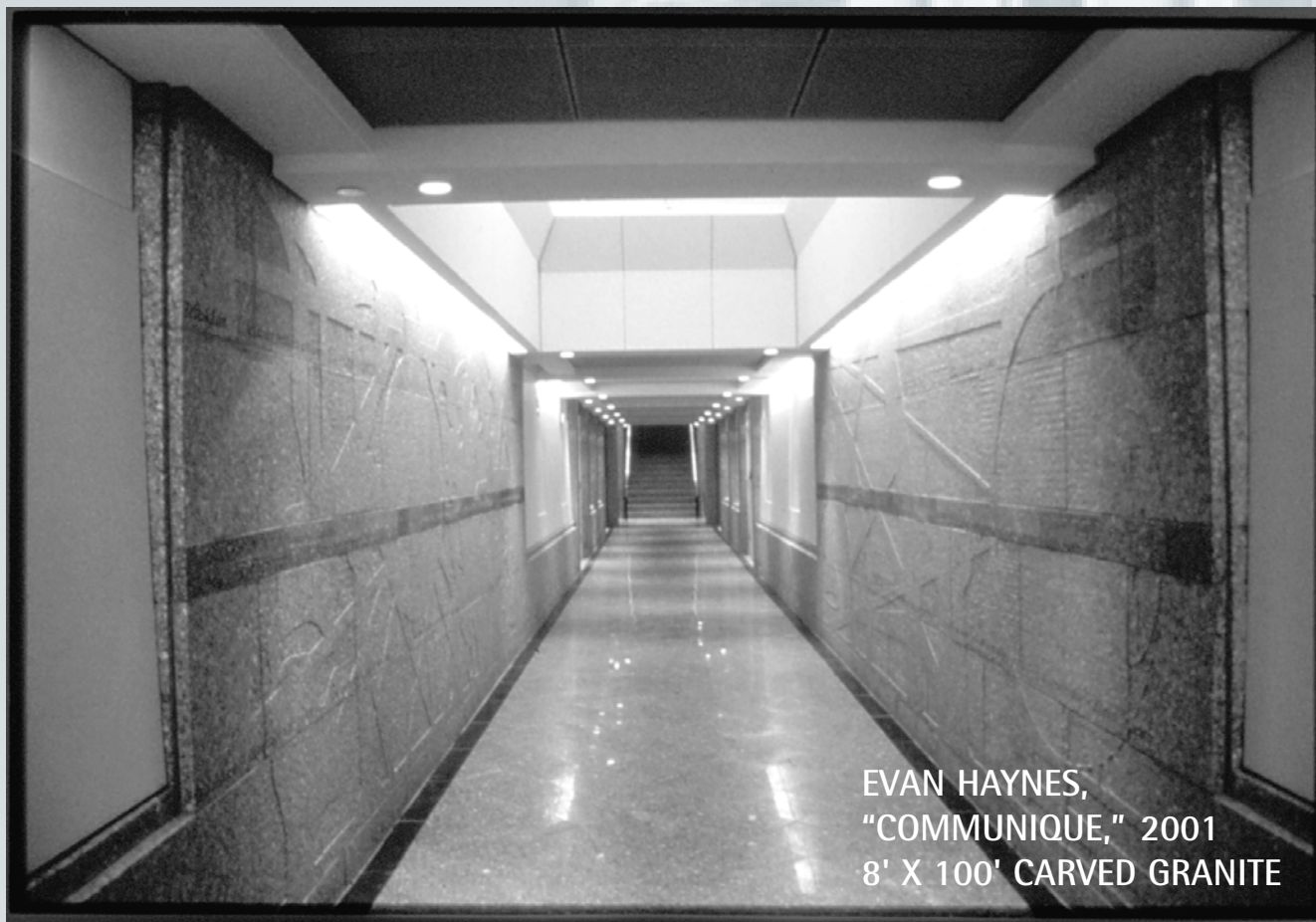


FOR MORE INFORMATION ABOUT THE KENNEBEC-CHAUDIÈRE INTERNATIONAL CORRIDOR CULTURAL TRAIL, CALL 207/238-4250 OR EMAIL [LCBATES@GWH.ORG](mailto:LCBATES@GWH.ORG)

## Outdoor Sculpture Guides

Maine Outdoor Sculpture Guides are still available. If your organization would like to receive copies, please contact the Maine Arts Commission at 207/287-2724 or [abbe.levin@state.me.us](mailto:abbe.levin@state.me.us) (TTY: 207/287-2360).

# Maine State House Percent for Art



EVAN HAYNES,  
"COMMUNIQUE," 2001  
8' X 100' CARVED GRANITE

The publication of this issue of the *MaineArtsMag* marks the culmination of one of the most exceptional projects in the history of Maine's Percent for Art program. The Percent for Art project at the Maine State House resides in one of the State's most important buildings, both historically and architecturally. The State House was originally constructed in 1829 — the first decade of Maine's statehood. It was the last major building designed by Charles Bulfinch, architect of the United States Capitol and the Massachusetts State House. The State House is also Maine's most public structure. It is a building for all the people of Maine — both those who come to participate in the governmental process and those who come as visitors seeking to share in this expression of Maine's heritage. The Percent for Art budget for art at the State House

exceeds \$230,000. The State House artwork takes a place of prominence in a public setting that is visited by thousands each year.

The process of art selection for the Maine State House actually began in 1998. The original voting Committee members included photographer Nathaniel Bowditch of Richmond; Assistant Director of Colby College Museum of Art Lynn Marsden-Atlass from Belfast; 118th Maine Legislature Speaker of the House Elizabeth Mitchell of Vassalboro; Senator Joel Abromson of Portland and Architect Rick Burt of Burt-Weinrich in Damariscotta. Non-voting members were Sally Tubbesing, Executive Director of the Legislative Council; Earle Shettleworth, Executive Director of Maine Historic Preservation Commission; Alden C. Wilson, Director

of the Maine Arts Commission and Peter Simmons, the Maine Arts Commission's former Assistant Director. The first phase of the process addressed the Speaker's rostrum of the House Chamber. The Committee at that time selected a design team headed by Thomas Thomsen, who designed the original woodwork, to create a classical motif that complimented the existing design.



(DETAIL)

The second phase of the process of selection began in May of 2000. The 119<sup>th</sup>

Legislative Council appointed new member Representative Elizabeth Watson of Farmingdale to replace Speaker of the House Elizabeth Mitchell. Dr. Rich Entel, who is also a painter from Manchester, replaced Lynn Marsden-Atlass on the committee. Jim Clair replaced Sally Tubbesing as Executive Director of the Legislative Council in the 119<sup>th</sup> Legislature and David Boulter succeeded Jim Clair in the 120<sup>th</sup>. With the unfortunate passing of Senator Joel Abromson late in the year 2001, Senate President Richard Bennett appointed Senator Betty Lou Mitchell of Etna to take his place.

During this phase of selection the Percent for Art Committee held sixteen more meetings over a period of twenty-four months through May 2002. In May of 2000, the statewide advertisement of the project and the availability of the prospectus netted 95 applications from artists. As in any Percent for Art project, the Committee work throughout the process included evaluation of artistic quality, community context, anticipated audience, location, media, cost, and technical issues in addition to the important criteria of the artists' professionalism and experience. After reviewing the slides and letters from each artist, the committee requested detailed proposals from six finalists. They also set aside the names of several painters to consider for a single purchase.

During the later phase of selection, the Committee slowed the process to allow the time necessary to reconsider changes that were taking place in the designated use of the spaces, which also affected art locations.

The committee recommended the selection of Evan Haynes' proposal to the Legislative Council for its action on January 31, 2001. The Legislative Council unanimously approved the committee's recommendation. Mr. Haynes completed the installation of his work in July 2001. His carved granite work that enhances the Connector between the State House and the Cross Office Building centers on the theme of human communication and its trail through Maine's ethnic and cultural roots. The texts are excerpts from French-Abenaki dictionaries



compiled by two French Jesuit missionaries, Joseph Aubéry and Sebastian Rasles in the late 1600's and early 1700's. From the artist's statement: "A theme of communication was chosen for this piece because of its fundamental role in a diverse representational democracy. It is a phenomenon of dictionaries and translations that the commonalities behind that diversity are made visible." Along with the text, the artist carved elements representing communication in various forms.

The committee then set to working on the direct purchase decision. They reviewed the past and proposed work of six painters of national and international reputation. In the final review, the committee plans to recommend the selection of a painting for the inner lobby on the first floor.

In March, the Committee reviewed the proposals requested from the other five finalists that they selected. In the final selection, the Committee plans to recommend two of the five for approval by the Legislative Council later this year.

Altogether, these works will represent a valuable contribution to the lasting legacy of Maine's unique cultural environment for the citizens of today as well as to visitors from away and to future generations.

## % PERCENT FOR ART UPDATE

The Percent for Art law was enacted in 1979 to provide funds for the acquisition of new works of art for newly constructed or renovated state-funded buildings, including public schools, Technical college and University of Maine facilities, and all state buildings. Under the law, an amount equal to one percent of the construction budget is set aside to purchase original works of art for these buildings.

The Maine Arts Commission approved seven Percent for Art projects since the beginning of this fiscal year totaling \$170,850 in payments to ten artists. They include one high school, two elementary schools, three middle schools, and one college campus.

Eighteen building projects are currently in the process of art selection. The total combined budgets for these exceed \$889,000. Twelve new Percent for Art projects, totaling more than \$675,000 in art funds, are scheduled to begin selecting artists this fall and winter. The total for art in the Percent for Art projects mentioned above exceeds \$1,500,000. We estimate FY03 could see as many as 30 projects complete their selection processes with payments to artists approaching \$1,000,000 that year.

The spectrum of new projects includes college campuses, court systems, state agency offices, and schools. Several of these may hold open competitions. Watch for press announcements in the future and be sure to visit the Maine Arts Commission Opportunities page at: [MaineArts.com/resources/opportunities.htm#1](http://MaineArts.com/resources/opportunities.htm#1).

If you would like to visit Percent for Art projects in your area or learn more about the program, please contact Paul Faria, 207/287-2726, [paul.faria@state.me.us](mailto:paul.faria@state.me.us), (TTY: 207/287-2360).

**OPPORTUNITIES: ARTISTS WHO ARE INTERESTED IN APPLYING TO PUBLIC ART COMPETITIONS OUTSIDE OF MAINE SHOULD OBTAIN A COPY OF THE 2000-2001 PUBLIC ART PROGRAM DIRECTORY, A RESOURCE GUIDE FOR PUBLIC ART PROFESSIONALS. ORDER IT FROM AMERICANS FOR THE ARTS, [WWW.ARTUSA.ORG](http://WWW.ARTUSA.ORG) OR 202/371-2830, FAX 202/371-0424.**

# ARTISTS IN MAINE COMMUNITIES: A CHALLENGE AMERICA PROGRAM

2002 Program Guidelines Application **Deadline Oct. 7, 2002**

A Challenge America grant from the National Endowment for the Arts enables the Maine Arts Commission to continue and expand access to the Artists in Communities program. The pilot project helped 115 Maine communities successfully engage artists in arts, arts education, and community development projects. This program employs Maine artists to benefit Maine communities, schools, or families. This program combines several current granting programs from all four of the commissions' granting programs (Public Art, Arts Education, Contemporary Artists, and Community and Traditional Arts). You may not see specific, familiar categories, but your idea may still fit these guidelines. We welcome your call to discuss your proposal.

## ***I. Maine Arts Commission Long-range Goals. The Commission welcomes proposals that further at least one of the following Commission's long-range goals from its strategic plan.***

1. Develop Maine communities through arts and culture
2. Support full access to learning in and through the arts
3. Encourage and support Maine artists
4. Build the capacity of Maine's creative sector
5. Develop art in public spaces

## ***II. Artists in Maine Communities Program Goals Successful proposals will address program Goal 1 "strengthen Maine communities, schools or families" and at least one additional program goal.***

1. Employ the arts to strengthen Maine communities, schools, or families
2. Increase access to arts education
3. Increase opportunities for community members for creative experiences
4. Strengthen cultural resources
5. Increase public employment opportunities for Maine artists

## ***III. Artist in Maine Communities Program Priorities. Successful proposals will also advance one or more of the following program priorities:***

1. Engage people of many ages in the creative process (K-12 and intergenerational projects are welcome)
2. Help students achieve the Maine Learning Results
3. Engage new immigrant communities
4. Serve Maine's existing traditional arts communities
5. Provide arts opportunities in isolated or remote communities
6. Develop understanding and collaborations between artists and other community members, assisting artists to further engage in community life
7. Incorporate strategies to meet our society's changing environment

## **PROGRAM REQUIREMENTS**

- Proposals must address community or education needs or opportunities that have been identified through planning
- The applicant must be part of a collaboration that involves a variety of constituents in planning the project
- Project must be planned and implemented with Maine artist(s)
- Project must have clearly defined goals.
- Proposal must include a plan for evaluating the results of your efforts

## **DEADLINES**

Applicants must discuss your proposal idea with program staff of the Maine Arts Commission before developing proposals. **OCT. 7, 2002, IS THE POST-MARK DEADLINE FOR ARTISTS IN MAINE COMMUNITIES.** Faxed or emailed applications are NOT eligible and will NOT be reviewed. Final determination will be made by December 6, 2002. Projects must be completed by April 30, 2004.

## **FUNDING**

Applicants are encouraged to request grants from \$2,500 to \$7,500. Grants must be matched 1:1. A portion of the match must be cash and some may be made through in-kind goods and services. An estimated total of \$150,000 is available in fiscal year 2003 for this program.

## **APPLICATION REVIEW**

Applications will be reviewed by an interdisciplinary advisory committee with representatives from the Arts in Education, Contemporary Artists, Community Arts, and Art in Public Places Advisory Committees. Committee recommendations will be forwarded to the Commission for approval of the review process.

## **WHO MAY APPLY**

- The organization proposing on behalf of a collaboration must be a nonprofit organization, legally established in the State of Maine, and have tax-exempt status 501(c)(3) from the Internal Revenue Service, or be a unit of local, county, or state government. Applicants must demonstrate a fiscal structure that allows them to legally and responsibly utilize grant funds
- Applicants must represent a collaboration of community organizations. A collaboration may be a formal or informal partnership of two or more organizations
- Individual artists may not apply. Artists should be included in the collaboration through organizations or as individuals, and artist initiatives are sought. However, the actual applicant must be an organization as defined above
- For the purpose of this grant program, locale or artistic discipline may define communities

## HOW TO APPLY

Step 1. Before developing your application, discuss your idea or project with a member of the Maine Arts Commission program staff. This is required. Please contact the program personnel best suited to your proposal.

- For proposals focused on arts education talk with Nancy Salmon 287-2790 [nancy.salmon@state.me.us](mailto:nancy.salmon@state.me.us)
- For proposals focused on arts creation or presentation talk with Kathy Ann Shaw 287-2750 [kathy.shaw@state.me.us](mailto:kathy.shaw@state.me.us)
- For proposals focused on community arts or traditional arts call Keith Ludden 287-2713 [keith.ludden@state.me.us](mailto:keith.ludden@state.me.us)
- For proposals focused on art in public places talk with Paul Faria 287-2726 [paul.faria@state.me.us](mailto:paul.faria@state.me.us)

Step 2. Choose the Maine artists with whom you wish to plan the proposal and work. Applicants may choose artists from around the state or from their own community. Looking for resources? We recommend you consult the Maine Arts Commission's MaineArtistAccess (MAA) directory by consulting our web database at [MaineArts.com](http://MaineArts.com). Artist directories from communities that have been through the Discovery Research (DR) process are also a good resource and are available by contacting the Commission office. If your artist(s) is not adjudicated and are not included in the MAA or one of the DR directories then you must submit an artist resume.

Step 3. Complete the Maine Arts Commission application form.

Step 4. Complete the budget form for this application.

Step 5. Provide letters of commitment from collaboration members that state their role.

Step 6. Answer the following application narrative questions. By answering these questions you will create a plan for your project.

**APPLICATION NARRATIVE** *Complete in five pages or less with numbers and headings in the following order. Use typeface of at least 12 points.*

### 1. What are your goals and outcomes?

- 1a. What are your long-term goals? (What would this project help accomplish over the long term as a result of your work and with public funds?)
- 1b. What are your short-term intended outcomes or results? (What specific difference will the project make for your community, schools, or families?)

### 2. How will you know if you succeed?

- 2a. How will you tell if you achieve your intended outcomes?
- 2b. Summarize what specific evidence you will look for and what is your evaluation plan to collect, analyze and report it.

### 3. Who will participate and benefit?

- 3a. Who are the partners jointly planning this project? Attach resumes of key personnel.
- 3b. Provide evidence that the partners have worked together before or that they have done sufficient planning together so they can succeed with this collaborative project?
- 3c. Who are the artists? Explain how the artists have or will have participated in the planning of the project. Attach to your narrative, the names, contact information and resumes for the artists you have chosen. Resumes are not needed for artists who are on the MaineArtistAccess Directory.
- 3d. Who will benefit from your program (directly and indirectly benefit)?

### 4. How do you plan?

- 4a. Briefly describe your planning process (who helped plan and how).
- 4b. How does this project fit a larger community vision? What needs does it meet?
- 4c. What will be the project activities (what will the artists and other participants do)?
- 4d. What is your timeline for planning and completing the project?

### 5. How does your project fit Maine Arts Commission goals and program priorities?

- 5a. Which Arts Commission *long-range goals* (see section I) will your project advance? How?
- 5b. Which Artist in Maine Community *program goals* (see section II) will the project advance? How?
- 5c. Which Artist in Maine Community *program priorities* (see section III) do this project fit? How?

### 6. How will you manage the project?

- 6a. Who will be responsible to coordinate the project?
- 6b. How will you promote this opportunity to the intended beneficiaries of your project?
- 6c. What financial systems do you have in place to insure your ability to utilize grant funds in a fiscally responsible manner?

## NEW COMMISSION MEMBERS

### NICOLAUS BLOOM (PORTLAND)

Nick is the owner of Bloom Arts & Events and formerly director of Maine Arts, Inc. Nick is well versed in the arts scene in Maine, as he is knowledgeable about Maine artists and what it takes to make a career in the arts in the state of Maine. He has served on the Commission's Contemporary Artists Committee that has established, with other organizational partners, a new system to support artists in Maine. Nick has produced the three largest community arts events in Maine including New Year's Portland, the Maine Festival and Congress Square events.

### JEFFREY MCKEEN (FREEDOM)

Jeff is a well-known person in Maine in association with traditional folk art. Jeff has been involved with the Maine Festival and has conducted statewide surveys and fieldwork on several occasions, as he has been active with artists in residence programs. Jeff has extensive experience with public media and is a consummate performer. Jeff is an ambassador for the traditional, ethnic and folk arts; he bridges the gap among many cultures.

### LEE SHARKEY (VIENNA)

Lee's extensive experience as a publishing and performing poet, teacher, and editor have led to many connections with Maine's writing community. Her books include *To A Vanished World* (Puckerbrush Press), a poem sequence based on Roman Vishniac's photographs of Eastern European Jewry in the years leading up to the Nazi Holocaust. Lee worked as an artist in residence for fifteen years before coming to the University of Maine at Farmington, where she is currently Assistant Professor of English and Women's Studies. She is an editor and the web manager of the *Beloit Poetry Journal*, the country's third oldest poetry journal in continuous publication.

### STEPHEN WICKS (ORONO)

Stephen is the Education and Outreach Coordinator for the University of Maine's Center for the Arts. In this position, Stephen deals with artists' agents, performers and producers throughout the state, as he is involved with substantial development, fundraising and grant writing activities. Stephen represents an important link to one of Maine's preeminent arts organizations and has been involved with past Commission meetings and events.

## MAINE ARTS COMMISSION AUTOMATED ATTENDANT DIRECTORY LISTING

OFFICE HOURS ARE MONDAY THROUGH FRIDAY 8:00 A.M. TO 5:00 P.M.

EXT. 1 Information line (upcoming events/meetings)

EXT. 2 Keith Ludden, Community Arts Associate

EXT. 3 Paul Faria, Public Art Associate

EXT. 4 Kathy Ann Shaw, Contemporary Arts Associate

EXT. 5 Nancy Salmon, Arts in Education Associate

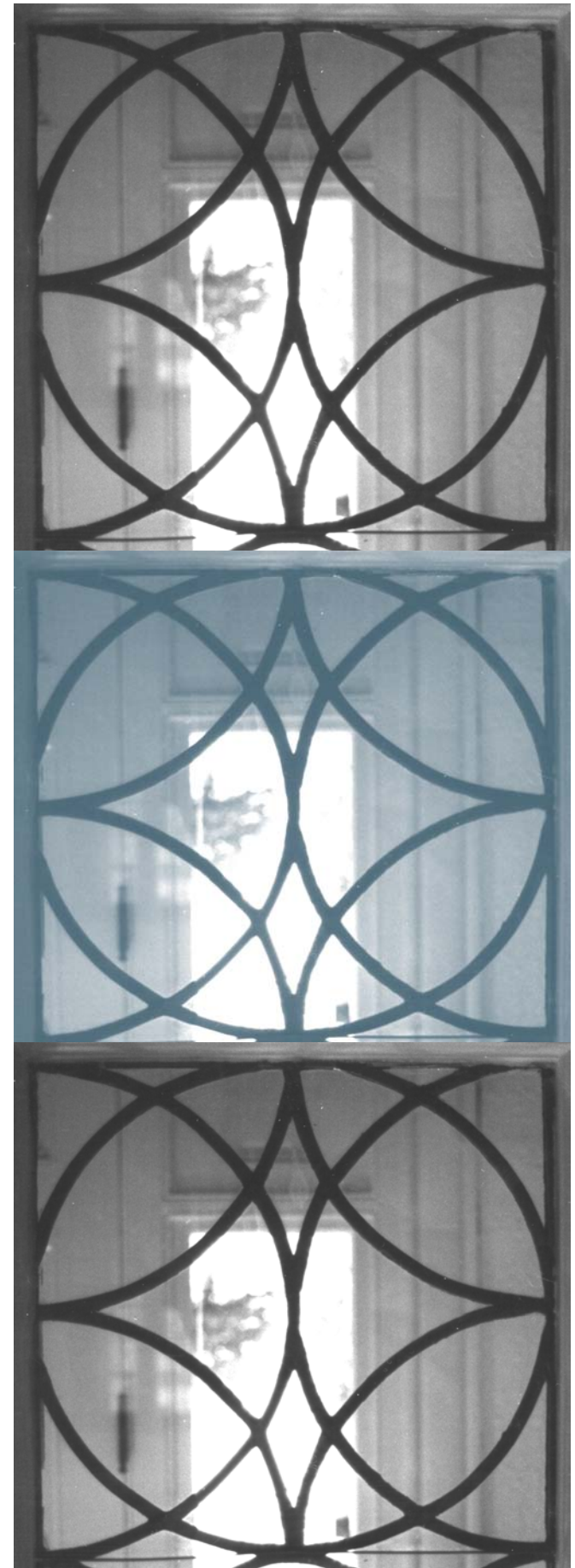
EXT. 6 Lisa Veilleux, Information/Technology Manager

EXT. 7 Carol Kahl, Information Assistant

EXT. 8 Bryan W. Knicely, Assistant Director

EXT. 9 Alden C. Wilson, Director

For Cultural Tourism questions or Abbe Levin please dial direct at 207/287-2710 or pressing "0" during working hours.



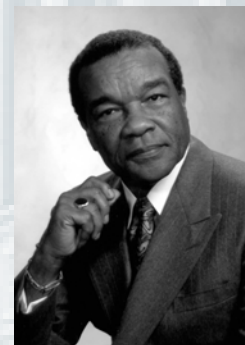
# Three Receive Art Honors from MECA

CONTRIBUTED BY MAINE COLLEGE OF ART

MAINE COLLEGE OF ART (MECA) HONORED THREE INDIVIDUALS AND A COMPANY FOR THEIR OUTSTANDING ACHIEVEMENTS IN THE ARTS AT ITS 7<sup>TH</sup> ANNUAL STATE-WIDE ART HONORS GALA IN PORTLAND ON MAY 9. ART HONORS RECOGNIZES EXCELLENCE, LEADERSHIP AND COMMUNITY SUPPORT IN THE ARTS IN MAINE.

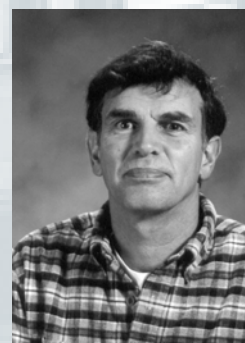
## DAVID C. DRISKELL

Artist, scholar, curator and collector David C. Driskell received The MECA Award for National Leadership as a Visual Artist. David is one of the world's leading authorities on African-American art and has been lifelong summer resident of Maine since his studies at Skowhegan in 1953. His artwork has been featured in group and solo exhibitions nationally and internationally, including at Colby College Museum of Art and the Portland Museum of Art. He is curator for the Bill and Camille Cosby art collection. The David C. Driskell Center for the Study of the African Diaspora at the University of Maryland at College Park honors his 20-year teaching career there. David received the National Humanities Medal from President Clinton in 2000.



## ANGUS BARNEY HALLOWELL

North Haven Community School (NHCS) principal Angus Barney Hallowell received The MECA Award for Leadership in Arts Education. Barney led a community effort to create a nonprofit arts and enrichment fund that supports programming for the arts in NHCS and that involves local artists as teachers. A thriving



drama program, developed by former Broadway producer John Wulp, exemplifies this approach with the School's recent production, an original musical theater piece, *Islands*. Performed in North Haven, Portland and New York City, the musical engaged singer/songwriter Cindy Bullens and artist Eric Hopkins as collaborating artists and cast members from the entire community. Barney's work at NHCS demonstrates how even the smallest communities can create alternative mechanisms to provide access to the arts for their children.

## WILLIAM J. RYAN

William J. Ryan, chairman, president and CEO of Banknorth Group and his company received The MECA Award for Leadership in Arts Philanthropy. At a time when many companies are scaling back their arts philanthropy in the face of rising community needs, Banknorth Group, under the leadership of Bill Ryan, has created a program of corporate philanthropy focused on youth in which the arts play a vital role. Banknorth has supported arts organizations across the state. In addition, the company has built one of the state's most significant corporate art collections with more than 250 pieces showcasing the work of established and emerging contemporary Maine artists.

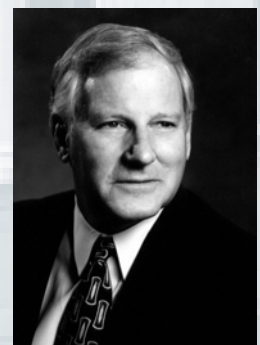


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### MAINE ARTS COMMISSION MISSION

The Maine Arts Commission shall encourage and stimulate public interest and participation in the cultural heritage and programs of our state; shall expand the state's cultural resources; and shall encourage and assist freedom of artistic expression for the well being of the arts, to meet the legitimate needs and aspirations of persons in all parts of the state.

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